

## **PUBLISHER'S NOTE**

The present Edition of Megha Duta was long out of print. Although there are several other editions of Megha Duta available in the market, yet this edition of H H. Wilson has its own importance, and has been always in constant demand, because its text is most accurate, the Sanskrit words in it are detached wherever their separation is consistent with an observance of the laws that regulate euphonic combinations, and besides the Sanskrit text and its English rendering, it contains exhaustive annotations which are not paralleled by any other edition of Megha Duta. In the end it contains a Glossary, intended to serve at once as a Lexicon and a grammar to the Text.

Due to all these virtues of the edition & its constant demand both by students and scholars, we undertook its publication, and hope that our venture would be welcomed.

THE  
**MEGHA DŪTA**  
OR  
**CLOUD MESSENGER:**

A POEM  
IN THE SANSKRIT LANGUAGE,  
BY  
**KĀLIDĀSA**

TRANSLATED INTO ENGLISH VERSE,  
WITH  
NOTES AND ILLUSTRATIONS,

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*SECOND EDITION.*

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## PREFACE.

The advantages that have been found to result from the publication of the First Book of the Hitopadesa, and the Selections from the Mahabharata, as Class-books for the East-India College, have induced Professor Johnson to prepare an edition of the Megha Dūta, or Cloud Messenger, for the same purpose, on a similar plan

The Text of the Megha Dūta was printed in the year 1813, at Calcutta It has the faults of most of the early-printed Sanskrit books ;—the words are altogether unseparated, and the Text is not always accurate In the present edition, these defects have been remedied, the faulty passages have been corrected ; and the words have been detached wherever their separation was consistent with an observance of the laws that regulate euphonic combination. A Glossary, intended to serve at once as a Lexicon and a Grammar to the Text, compiled by Professor Johnson, is added to the publication

As the style of the poem is more difficult than that of the preceding Class-books, Professor Johnson has considered it desirable to reprint the Translation in English Verse, which was the Principal object of the original publication in Calcutta ; for, as considerable freedom, or, it may sometimes be thought, license, was taken in that Translation, its use will not, it is to be expected, preclude the necessity of mental effort on the part of the Student, in order to develop the sense of the Sanskrit Text, whilst it may not unallowably lighten his labour, by furnishing him with a general notion of its purport. I have

acquiesced in the republication, in the hope that it will afford no greater help than it is designed to render, for experience has satisfied me that the aid of Translations, in the Study of any language, except for a short time, perhaps, in the earliest stage of it, is exceedingly mischievous and deceptive. It induces carelessness, encourages indolence, exercises no faculty but the memory, and employs that faculty with so little energy of application, that the impressions received are faint and superficial, and fade and are effaced almost as soon as they are made. The progress effected with such assistance is a mere waste of even the scant expenditure of time and trouble with which it has been attained, for it is unreal—a mere mockery—as the learner will soon discover, to his surprise, and, if he feel rightly, to his mortification, when he tries his strength upon passages unprovided with such illusory aid, and finds that he is as little able to understand them as if his studies were yet to be begun. It has been with some reluctance, therefore, that I have assented to the proposition, and have done so only in the trust that the verse translation will by no means obviate the necessity of independent exertion.

The Translation of the Megha Duta was the first attempt made by me to interest European readers in the results of my Sanskrit studies. It has the imperfections of a juvenile work; and the Translator has no doubt sometimes not only departed from his original further than was necessary, but further than was justifiable, and has occasionally mistaken its meaning. Some of the mistakes I have corrected, and in some instances have altered the arrangement of the lines, so as to adhere more nearly to the order of the original. I have not cared, however, to render the version much closer or more faithful, as even had I been inclined to take the trouble, the circumstance of

the book becoming a class-book would have deterred me from the attempt but it is very possible, that whatever poetical fidelity the version may possess, might have been injured by verbal approximation, and that the attempt to give a more literal likeness of the poem of Kalidāsa would only have impaired the similitude of its expression

I have gone over the Notes with more attention, and have continued the information they convey to the present time I have added some, and omitted some especially those which were designed to place the parallel passages of European poets in contiguity with the language and sentiments of the Indian bard Such analogies will readily suggest themselves to well-educated minds, and it cannot be necessary to endeavour to prove to them, that Imagination Feeling, and Taste, are not exclusively the products of the Western Hemisphere

The Megha Duta, or Cloud Messenger, is recommended to a Student of Sanskrit by its style and by its subject The style is somewhat difficult, but the difficulty arises from no faults of conception or construction There must, of course, be some unfamiliar imagery, some figures of purely local associations, in every foreign—in every Oriental composition, but, with a few possible exceptions, the Megha Duta contains no ideas that may not be readily apprehended by European intellect It has no miserable conceits no enigmatical puzzles, which bewilder a poetic reader and overwhelm a prosaic one with despair, and which, when the riddle is solved, offer no compensation for the labour of solution The language, although remarkable for the richness of its compounds, is not disfigured by their extravagance the order of the sentences is in general the natural one, with no more violent inversion than is indispen-

sable for the convenience of the rhythm. The metre combines melody and dignity in a very extraordinary manner, and will bear an advantageous comparison, in both respects, with the best specimens of uniform verse in the poetry of any language, living or dead.

The subject of the poem is simple and ingenious. A Yaksha, a divinity of an inferior order, an attendant upon the god of riches, Kuvera, and one of a class which, as it appears from the poem, is characterized by a benevolent spirit, a gentle temper, and an affectionate disposition, has incurred the displeasure of his sovereign, and has been condemned by him to a twelvemonth's exile from his home. In the solitary but sacred forest in which he spends the period of his banishment, the Yaksha's most urgent care is to find an opportunity of conveying intelligence and consolation to his wife, and, in the wildness of his grief, he fancies that he discovers a friendly messenger in a cloud—one of those noble masses which seem almost instinct with life, as they traverse a tropical sky in the commencement of the Monsoon, and move with slow and solemn progression from the equatorial ocean to the snows of the Himalaya. In the spirit of this bold but not unnatural personification, the Yaksha addresses the Cloud, and entrusts to it the message he yearns to despatch to the absent object of his attachment. He describes the direction in which the Cloud is to travel—one marked out for it, indeed, by the eternal laws of nature, and takes this opportunity of alluding to the most important scenes of Hindu mythology and tradition,—not with the dulness of prosaic detail, but with that true poetic pencil which, by a few happy touches, brings the subject of the description vividly before the mind's eye. Arrived at the end of the journey, the condition of his beloved wife is the theme

of the exile's anticipations, and is dwelt upon with equal delicacy and truth; and the poem terminates with the message that is intended to assuage her grief and animate her hopes. The whole of this part of the composition is distinguished by the graceful expression of natural and amiable feelings, and cannot fail to leave a favourable impression of the national character, whilst the merely descriptive portion introduces the student to a knowledge of a variety of objects of local, traditional, and mythological value, with which it is his duty to become familiar; and which he will, when in India, contemplate with additional interest and pleasure, from his previous acquaintance with the verses of Kalidāsa

Little is known of the literary history of the *Megha Duta*. It is, by common assent, attributed to Kalidāsa, a celebrated poet, who is reputed to have been one of the ornaments of the Court of Vikramaditya, king of Ujjain, whose reign, used as a chronological epoch by the Hindus, is placed 56 years before the Christian æra. There is no reason to dispute the truth of these traditions. The poem undoubtedly belongs to a classical period of Hindu Literature, and that period, there is reason to believe, did not long survive the first centuries of Christianity. At a later date, the Poets were men of more scholarship than imagination, and substituted an overwrought display of the powers of the language for the unforced utterance of the dictates of the feeling or the fancy. This is not the case with the *Megha Duta*, and although it is rather of a more sustained elevation of language than other works attributed to the same author, particularly his dramatic compositions, *Sakuntalā* and *Vikrama and Urvashi*, yet there is a community of character in them, a similar fidelity to nature, a like delicacy and tenderness

of feeling, and the same felicity of description, gracefulness of imagery, and elegance of expression, which leave it sufficiently probable that they are the works of the same master hand. There are, indeed, in the *Vikrama* and *Urvashi* especially, Passages which call the *Megha Duta* to recollection, and in one place, where the deserted monarch inquires of the passing Cloud whither *Urvashi* has fled, we have the germ of the perhaps later poem, the *Cloud Messenger*. Of the other works attributed to Kalidasa, the *Ritu-sanhara*, *Raghuvansa*, *Malavikāgnimitra*, *Kumār sambhava*, *Śringāra tilaka*, *Prasnottaramāla*, *Hāsyarnava*, and *Sruta-bodha*, some of them are certainly not of his composition.

The Text of the *Megha Duta* has been the subject of very industrious illustration, and, as noticed in the Preface to the first edition, the copy then consulted comprehended no fewer than six commentaries. This Manuscript, the property of Mr. Colebrooke, is now in the Library at the India House, and has been made use of by Professor Johnson in the present edition. The text of the poem has been also printed at Bonn, from Manuscripts in the Royal Libraries of Paris and Copenhagen, by Mr. Gildemeister, with Notes of various readings, and a useful Glossary.



# MEGHA DŪTA,

OR

## CLOUD MESSENGER.

कथित् कान्ताविहगुरुणा स्वाधिकामप्रमत्तः  
शायेनाल्लं गमितमहिमा वयभोग्येन भर्तुः ॥

WHERE Ramagiri's cool, dark woods extend,  
And those pure streams, where Sita bathed, descend,

### ANNOTATIONS

Verse 1. Ramagiri] Is a compound term signifying The mountain of Rama, and may be applied to any of those hills for which the hero resided during his exile or peregrinations. His first and most celebrated residence was the mountain Chitrakuta in Bundelkund, now known by the name of Comptah and still a place of sanctity and pilgrimage. We find that tradition has assigned to another mountain a part of the Ramor range the honour of affording him, and his companions Sita and Lakshmana, a temporary asylum upon his progress to the north; and it is consequently held in veneration by the neighbouring villagers: see Capt. Blunt's journey from Chunarghur to Ye-tungoo-tum Asiatic Researches, vol. 60. An account of a journey from Mirzapore to Nagpore, however, in the Asiatic Annual Register for 1806, has determined the situation of the scene of the present poem to be in the vicinity of the latter city. The modern name of the mountain is there stated to be Ramtek: it is marked in the maps Ramtek; but I understand the proper word is Ramtiki, which, in the Marhatta language has probably the same import as Ramagiri, The hill of Rama. It is situated but a short distance to the north of Nagpore, and is covered with buildings consecrated to Rama and his associates, which receive the periodical visits of numerous and devout pilgrims.

[Verse 2. Where Sita bathed.] In his exile Rama was accompanied by his younger brother, Lakshmana, and his faithful consort Sita, or as she is called in the original, the daughter of

यक्षश्चे जनकतनयास्त्रानपुण्योदकेषु  
क्षिप्रधृष्टायातरुषु वसति रामगिर्याश्रमेषु ॥ १ ॥

Spoiled of his glories, severed from his wife,  
A banished Yaksha passed his lonely life :  
Doomed, by his lord's stern sentence, to sustain  
Twelve tedious months of solitude and pain.

4

#### ANNOTATIONS

*Janka*, [nini] the latter was carried off by the demon or giant *Navāṇa* see the *Rāmāyana*. The performance of her ablutions in the springs of the mountain is here stated to have rendered their water the object of religious veneration.

Verse 4. A Yaksha] Is a demigod, of which there exists a *Gana* or class. They have few peculiar attributes, and are regarded only as the companions or attendants of *Kuvera*, the god of wealth. The word is derived from यक्ष 'to worship', either because they minister to *Kuvera*, are revered themselves by men, or are beloved by the *Apsaras*, the courtesans of *Indra's* heaven. They have, however, their own female companions, or wives, as appears by the poem. One writer, cited and censured by a Commentator on the *Amara Kośha*, derives the name from यक्ष 'to eat,' because he says they devour children. Occasionally, indeed the Yakshas appear as imps of evil, but, in general, their character is perfectly inoffensive ...

Verse 5.] The lord of the Yakshas is *Kuvera*, who, in Hindu mythology, performs the functions of the Grecian *Plutus*. He is the god of wealth, and master of nine inestimable treasures. His capital is situated on mount *Kailāsa*, and inhabited by Yakshas, *Kinnaras*, and other inferior deities. He has a variety of appellations alluding to these circumstances but is most commonly designated by the one here employed. The term is expressive of his deformity being derived from कृ 'rule,' and श्व 'body', and he is described as having three legs, and but eight teeth. No images of him occur, nor is any particular worship paid to him, and in these respects there is a considerable analogy between him and his Grecian parallel. *Plutus* is described as blind, malignant, and cowardly, and seems to have received but very slender homage from Greek or Roman devotion. The term "sentence" here used, is more literally 'curse.' The text also states that it was incurred by a neglect of duty, the Yaksha having been heedless in his office, स्वर्गपद्मप्रवहः. According to the Commentators he was the warder of the gate of *Kuvera's* garden, and quitting his post for a season, allowed *Indra's* elephant to commit a trespass, and trample down the flower beds.

तस्मिन्नादौ कतिचिद्वलाविम्वुक्तः स कामी  
 नीत्वा मासान् खनकवल्यर्धशरिद्रूपकोष्ठः ॥  
 आयादस्य प्रपमदियसे मेघमाश्रितानुं  
 वप्रकीडापरिणतगजप्रेक्षणीयं ददर्श ॥ २ ॥

To these drear hills through circling days confined,  
 In dull unvaried grief, the god repined ;  
 And sorrow, withering every youthful charm,  
 Had shipped the golden bracelet from his arm ;  
 When with *Āshārha's* glooms the air was hung,  
 And one dark Cloud around the mountain clung ;  
 In form, some elephant, whose sportive rage,  
 Ramparts, scarce equal to his might, engage.

## ANNOTATIONS.

Verse 10. [Had shipped the golden bracelet from his arm.] This is a favourite idea with Hindu poets, and repeatedly occurs: thus, in the elegant drama of *Sakuntalā*, Dushmanta says—

इदमग्निश्चितकलापाद्दिव्यदीपजीवत्  
 निशि निशि भुजन्त्यापाङ्गप्रकाशभिरसुविः ।  
 खनकिट्टिहिरण्यपाङ्गानुद्वेष्टिदन्तनाम्  
 खनकवलय इत्थं इत्थं मया प्रतिरक्षिते ॥

or, in Sir William Jones's version, "This golden bracelet, rolled by the flame which preys on me, and which no dew mingles, but the tears gushing awfully from my eyes, has fallen again and again on my wrist, and has been replaced on my consecrated arm."

Verse 11. [When with *Āshārha's* glooms.] The month *Āshārha* or *Āshvīna* comprehends the latter part of June and the commencement of July, and is the period about which the south west monsoon, or rainy season, usually sets in.

Verse 13. [In form, some elephant.] Thus, in the *Purāṇa* *Sarvasva*, clouds are described as गहिवाद्य पणहाद्य सन्नानाङ्गवृद्धिभिः "Shaped like buffaloes, boxes, and wild elephants." In Chapman's *Bussy D'Ambois*, they are said to assume,

In our faulty apprehensions,  
 The forms of dragons, lions, elephants.

तस्य स्थित्वा कथमपि पुरः केतकाधानहेतो-  
 रन्तर्वाप्यधिरसनचरो राजराजस्य दधौ ॥  
 मेघालोके भवति सुतिनोऽधन्यथावृत्तिं चेतः  
 कण्ठाद्येयमण्यिनि जने किम्पुनदूरसंस्थे ॥ ३ ॥

Long on the mass of mead-reviving dew  
 The heavenly exile fixed his eager view ; 16  
 And still the melancholy tear suppressed,  
 Though bitterest sorrow wrung his heaving breast.  
 For e'en the happy husband, as he folds  
 His cherished partner in his arms, beholds 20  
 This gathering darkness with a troubled heart :  
 What must they feel, whom fate and distance part !  
 Such were the Yaksha's thoughts , but fancy found  
 Some solace in the glooms that deepened round ; 24

#### ANNOTATIONS

And Shakspeare, although he omits the elephant, gives them, with his usual overflow of imagery, a great variety of shapes:—

Sometimes we see a cloud that *s* dragonish,  
 A vapour sometimes like a bear or lion,  
 A towered citadel, a pendant rock,  
 A forked mountain, or blue promontory  
 With trees upon *t*, that nod unto the world,  
 And mock our eyes with air.

ANTHONY & CLEOPATRA.

Verse 20 For e'en the happy husband.] The commencement of the rainy season being peculiarly delightful in Hindustan, from the contrast it affords to the sultry weather immediately preceding it, and the refreshing sensations it excites, becomes to the lover and the poet, the same source of love and tenderness, as the season of Spring is to the young and poetical, in Europe.

प्रत्यासन्ने नभसि दयिताजीवितालम्बनार्थं  
 जीमूतेन स्वकुण्डलमयीं हारयिष्यन् प्रवृत्तिम् ॥  
 स प्रत्ययैः जुष्टजकुस्तुमै. यत्पितार्थाय तस्मै  
 प्रीतः प्रीतिप्रमुखवचनं स्वागतं व्याजहार ॥ ३ ॥

धूमज्योतिरल्लिलमलतां सच्चिपातः श मेघ.  
 सन्देराचाः इ पट्टकरणैः मारिभिः प्रापणीयाः ॥  
 द्यौस्तुत्पादपरिणयन् मुखकस्त ययाचे  
 कामार्त्ता हि प्रकृतिकृपणधेतुनाचेतनेषु ॥ ४ ॥

And bade him hail amidst the labouring air,  
 A friendly envoy to his distant fair,  
 Who, charged with grateful tidings, might impart  
 New life and pleasure to her drooping heart. 28

Cheered with the thought, he culled each budding flower,  
 And wildly wooed the fertilizing power,  
 (For who, a prey to agonizing grief,  
 Explores not idlest sources for relief, 32  
 And, as to creatures sensible of pain,  
 To lifeless nature loves not to complain ?)  
 Due homage offered, and oblations made,  
 The Yaksha thus the Cloud majestic prayed — 36

#### ANNOTATIONS.

Verse 35. And oblations made.] The oblation of the blossoms of the Ketaja, a small tree, (Wrightea antidysenterica) is called *Argtha* (चरै) in the original, a religious rite, which seems to be analogous to the libation of the earlier periods of the Grecian ritual. चरै in the *Amara Kosha*, is described as a species of worship, and is perhaps more properly the act of offering.

जातं वंशे भुवनविदिते पुष्करावक्षकाना  
जानामि त्वां प्रकृतिपुरुषं कामरूपं मयोनः ॥

Hail, friend of Indra, counsellor divine,  
Illustrious offspring of a glorious line !

33

#### ANNOTATIONS.

offering a libation to a venerable person or to a deity although it also implies the oblation itself, otherwise denominated अर्घ्ये. This oblation, of which water forms the basis, is presented in a cup, a shell or any metallic oblong and boat-shaped vessel. The vessel in the spoken dialect is called by a similar name अर्घा. Indeed Mr Wilford states, *Asiatic Researches*, iii. 364 and viii. 274 that *Argha* in Sanskrit, means a boat whence he deduces the ship *Argo* &c. and whence with Mr Bryant's assistance, we may deduce the Ark of Scripture. The Sanskrit word however has not been found in any of the vocabularies of the language with the import Mr Wilford has assigned to it.

The oblation called *Argha* or *Arghya* generally considered, comprises eight articles thus enumerated

अथ द्वादशवर्गं दधि सवित्रं वसुधा ।

यथा विद्वारिकं येन अनायासे प्रवेक्षितम् ॥

"The eight-fold *Arghya* is formed of water, milk, the points of Kusa-grass, cards, clarified butter, rice, barley and white mustard." In the *Achaṭa Darśa* of Śrīdatta in a passage quoted from the *Dēvi Purāṇa*, they are stated somewhat differently thus,

अधिसामिदे पुनैर्दधिदूरीकृतोष्ठिते ।

अथवा सङ्घेवागामयोऽथ परीक्षितम् ॥

"The general *Argha*, proper for any of the gods, consists of saffron, the Bell, unbroken grains, flowers, cards, Durba-grass, Kusa-grass, and Sesamum." Water is not mentioned here being considered as the vehicle of the whole. The same author adds, that should any of these not be procurable, they may be supplied by the imagination

अथाने दधिदूरीकृतैर्नाना वा प्रकल्पयेत् ॥

Besides the *Argha* common to all the gods, there are peculiar ones for separate deities thus we find a few new blown buds are sufficient for a cloud and a *śaṭa* Saraswa Parāṇa the *Argha* for the Sun is thus enumerated,

अमृतोदकमन्त्रं दद्यात्तुं सुमुखं रोम् ॥

"Having, presented an *Arghya* to the Sun, of water mixed with mantrā, and flowers" and an oblation to the same planet, as given by Mr Colebrooke *Asiatic Researches*, ch. v. 357 is said to consist

# तेनापितं त्वयि विविदशाहूस्वभृगंतो हं

Wearer of shapes at will; thy worth I know,  
And bold entrust thee with my faded woo:

49

## ANNOTATIONS.

consist of Tila, flowers, barley water and red sandal. Water alone is also sufficient to constitute the *Arghya*. In the articles which form the *Arghya* of the Hindus, as well as in the mode of presentation, that of pouring it out, or libating, we trace its analogy with the ancient Libation. Of course, wine could never enter into Hindu offerings of this kind, but we find that the Greeks had their *epotheta* cups or "sacred measures," from which wine was excluded. These were of four kinds viz *epotheta*, "Measures of water" viz *epotheta* 'of honey' viz *epotheta* 'of milk,' and *epotheta* 'of oil,' which Liquors were sometimes mixed with one another. According to Porphyry most of the Libations in the primitive times were *epotheta*. See Potter's *Antiquities of Greece*. We have here, then, three of the four kind substances of an *Arghya*, as first enumerated above, if we may compare the clarified butter with the oil. Honey would, of course, be omitted on the same account as wine, being a prohibited article in Hindu law. With respect to the solid parts of the offering a reference to the same authority will show that they consisted of green herbs, grains, fruits, flowers, and frankincense, analogous to the grasses, rice, barley, flowers, sandal, &c. of the European formula.

Verse 3<sup>d</sup> [Hail, friend of Indra!] Indra is the sovereign deity of Swarga, or the Hindu Olympus. The cloud is here considered as his friend or counselor, in allusion to his functions as regent of the atmosphere, where he appears in the character of the Jupiter Tonans, or *Dhedepphens* Zeus. The appellation *वहनि*, used in the original, is considered, by Dyonisius, as irregularly derived from the passive form of वह् 'to adorn,' 'to worship.'

Verse 3<sup>d</sup>. [Illustrious offspring of a glorious Eye.] According to the original, "Descended from the celebrated Eye of the Pashkavarmakas," translated, in a prose version of this passage, "Diluvius Clouds" see Colebrooke on *Sanskrit and Pahlavi Prosody*, Asiatic Researches, Vol. X. Clouds, according to the *Brhadarata Purana*, are divided into three classes, according to their origin from fire, the breath of Brahma, or the wings of the mountains, which were cut off by Indra (वह्). These latter are also called *वहनि*, being especially the receptacles of water. Thus, in the *Purana Samhita*,

वहनि न न वेत्त वहनि सप्तदश  
वहनि सप्तदश वहनि सप्तदश

"The clouds called *Pahlava* are those heavy clouds which are made of water, and

याज्ञा मोया वरमधिमुखे नाधमे लब्धक्तामा ॥ ६ ॥

सन्तप्तानां त्वमसि गरुणं तत् पयोद म्रियाया-  
स्सन्देहं मे हर धनपतिश्चोद्यविष्टेपितस्य ॥

For, better far, solicitation fail  
With high desert, than with the base prevail.  
Thou art the wretch's aid, affliction's friend ;  
To me, unfortunate, thy succour lend :  
My lonely state compassionate behold,  
Who mourn the vengeance of the god of gold ;

44

#### ANNOTATIONS.

"on that account, they are called in this world, Pushkarāvartakas." So also it is said, upon the authority of the *Vīra Liṅga*, and *Māyā Purāṇa*, "The third class of clouds is that of the *Pakṣabha*, or those which were originally the wings of the mountains that were cut off by *Iadra*. These are also termed *Pushkarāvartakas*, from their including water in their vortices. They are the largest and most formidable of all, and those which, at the end of the *Yugas* and *Kalpas*, pour down the waters of the Deluge." *Vishṇu Purāṇa*, p. 221, note

[*verse 27* *Wearer of shapes at will*,] Or *Kāmarūpa*; from *का* 'desire,' and *रूप* 'form,' 'shape': thus *Socrates*, in the "*Clouds*."

*See* *Puranas* *and* *Iti* *to* *the* *Clouds*.

*See* *Why*, *then*,

*Clouds* *can* *assume* *what* *shapes* *they* *will*, *believe* *me*!

*CORRELLAND'S Translation*

[*verse 40* *For* *better* *far* *solicitation* *fail* *&c.*] This is a sentiment of rather an original strain, and indicates considerable elevation of mind. Something of the same kind occurs in *Mas'ger's* play of the "*Bondman*," where *Pisander* says,

I'd rather fall under as just a judge,

Than be solicited by a judge corrupt

And partial to his censures.

[*verse 45* *The* *god* *of* *gold*] *Kṛera*. See above.



गन्तव्या ते वसतिरलया नाम यक्षेश्वराणां  
चाख्योद्यानस्थितहरशिरश्चन्द्रिकापीतहर्म्या ॥ ७ ॥

त्वामाह्वं पवनपदवीमुद्गृहीतालकान्ताः  
प्रेक्ष्यन्ते पक्षिकवनिताः प्रत्यमादायसन्नयः ॥  
कस्यचक्षे विरहविधुरां त्वय्युपेक्षेत जायां  
न स्यादन्योऽप्यहमिव जनो यः पराधीनवृत्तिः ॥ ८ ॥

Condemned amidst these dreary rocks to pine,  
And all I wish, and all I love, resign.

49

Where dwell the Yakshas in their sparkling fields,  
And Śiva's crescent groves surrounding gilds,  
Direct thy licensed journey, and relate  
To her who mourns in Alaká, my fate.  
There's shalt thou find the partner of my woes,  
True to her faith, and stranger to repose ;

52

#### ANNOTATIONS.

Verse 50 Where Śiva's crescent realms surrounding gilds.] The crest of Śiva is the new moon which is sometimes described as forming a third eye in his forehead. The Himalaya mountains, amongst which we shall hereafter find Kailasa to be situated, are Śiva's favourite haunts. He also resides occasionally on that mountain, and is represented as the particular friend and frequent guest of Kuvera.

Verse 52 I have here taken a liberty with the order of the original, and brought the description of the Yaksha's wife a little in advance, in order to preserve the description which follows, of the Cloud's progress more connected. The Hindu poets are not very solicitous in general about arrangement, but it is possible that in this case I may not have improved upon that of Kālidāsa. The 10th stanza of the Sanskrit corresponds with these lines.

Verse 53 Alaká is the capital of Kuvera, and the residence of his dependent deities.

मन्दं मन्दं नुदति पवनथानुकूलो यथा तां  
 वामध्यायं नदति मधुरं चातकस्ते सगर्भैः ॥  
 गर्भाधानक्षमपरिचयं नूनमावद्धभाला-  
 स्तेविष्यन्ते नयनसुभगं खे भवन्तं बलाकाः ॥ ९ ॥

तां चावश्यं दिवसगणनात्तत्परमेकपत्नी-  
 मप्यापवामविहङ्गगतिर्द्रेक्ष्यसि भ्रातृजायाम् ॥  
 द्यागावन्धः कुमुमसदृशं प्रायमो क्षङ्गनानां  
 सद्यःपाति मणयि हृदयं विमन्त्रोगे रुणद्धि ॥ १० ॥

Her task to weep our destiny severe,  
 And count the moments of the lingering year 7 ८६  
 A painful life she leads, but still she lives,  
 While hope its aid invigorating gives,  
 For female hearts, though fragile as the flower,  
 Are firm, when closed by hope's investing power ८८

Still, as thou mountest on thine airy flight, ९  
 Shall widowed wives behold thee with delight  
 With eager gaze, their long locks drawn apart,  
 Whilst hope re-animates each drooping heart ८९  
 Nor less shall husbands, as thy course they trace,  
 Expect at hand a faithful wife's embrace,  
 Unless, like me, in servitude they bend.  
 And on another's lordly will depend ९१

कर्तुं यच्च प्रभवति महीमुखिलीन्धातपना  
तच्छुत्वा ते श्रवणसुभग गज्जित मानसोत्काः ॥

The gentle breeze shall sin thy stately wav,  
In sportive wreathes the Cranes around thee play,  
Pleased on thy left the Chataka, along  
Pursue thy path, and cheer ॥ with his song,

9

72

## ANNOTATIONS.

Verse 1. *Vaka* (वका) is said, in Mr Colebrooke's *Amara Kosha*, to mean a small crane. The word is always feminine and perhaps therefore means the female bird only. I find, some of the Commentators on this poem call it the female of the *Vaka* (वका) *Arca Terra and Putra*. The rainy season is that of their gestation which explains their attachment to the Cloud, and the allusion to its impregnating faculty mentioned in the text of the original, *महीमुखिलीन्धातपना*.—The periodical journeys and orderly flight of this kind of bird have long furnished classical poetry with embellishments they are frequently alluded to by Homer, as a noble wild geese, of which mention is also made below—thus, in the *Iliad*, Book II. 439

*Two 3' don't appear certainly three walls,*

*Exile if temper if nature's indulgence*

*Asus or despire, Kerospius appi edra.*

347

Not less their number than the embodied cranes,

Or milk white swans in Asia's watery plains,

That o'er the windings of Cayster's springs

Stretch their long necks and clap their rustling wings. Pope.

The translator has omitted the geese. Milton also describes the flight of these birds

So steers the prudent Crane

Her annual voyage, borne on winds. PARADISE LOST vii. 436.

And again, line 442

Others on silver lakes and rivers bathed

Their downy breast.—

—I et off they quit

The dark, and, rising on stiff pinions, tower

The mid aerial sky

Verse 71. The *Chataka* is a bird supposed to drink no water but rain-water of course he always

शकैलासादिसकिशलयच्छेदमायेयवन्त-  
स्सम्पत्सन्ते नभसि भवतो राजर्हसासहायाः ॥ ११ ॥

And when thy thunders soothe the parching earth,  
And showers, expected, raise her mushroom birth,  
The Swans for mount Kailasa shall prepare,  
And track thy course attendant through the air

76

#### ANNOTATIONS

always makes a prominent figure in the description of wet or cloudy weather. Thus in the rainy season of our author's (चतुर्दश) *Rita Samhara*, 'or Assemblage of Seasons

तृप्तमुनेषात्पदपिदा दुर्लभं  
प्रवाहितासोपभयवहतिम् ।  
प्रवाणि नन्दे मध्यादिपारणे  
चहाहवा क्षात्रमनोरथवता ॥

The thirsty Chātaka impatient eyes  
The promised waters of the labouring skies,  
Where heavy Clouds with low but pleasing song  
In slow procession murmuring move along

The Chātaka is the *Capulus Melanoleuca*. The term चतुर्दश is rendered by the Commentators in general left, on the left side but Rāmanāth Tarkalankāra interprets it 'beautiful' and maintains that the cry of birds to be auspicious, should be upon the right side not upon the left. Bharata Mallika, however cites astrological writers to prove that the Chātaka is one of the exceptions to this rule.

वहिपदाभ्युदया ये च दुर्लभाः शुभाः ।  
शुभा च चामरा दृष्टा देववन्द्यवत्परा ॥

"Peacocks, Chātakas, Chātakas (Blue jays), and other male birds, occasionally also antelopes, going cheerfully along the left, give good fortune to the host." The Greek not only agreed with those of Rāmanāth, and considered the flight of birds upon the right side to be auspicious the Romans made it the left but this difference arose from the situation of the observer as in both cases the auspicious quarter was the east the *Chātakas* facing the north and Avasthet the south. In general, according to the Hindus, those omens which occur upon the left side are unpropitious.

Verse 11. "The Rajasenas, desirous of going to the lake Mānsa shall accompany thee as far as Kailāsa, having laid in their provisions from the new shoots of the filaments of the stalk of the lotus." This is the clearer reading of the text. Kailāsa is properly speaking a mytho-

आपृच्छत्य प्रियसत्सु मुं तुङ्गमालिङ्ग्य शैल  
बन्धैः पुंतां स्तुपतिपदरङ्गितां मेखलासु ॥  
काले काले भवति भवतो यस्य संयोगमेव  
चेहप्यक्तिचिरविरहजं मुञ्चतो वाप्समुप्यम् ॥ १२

मार्गं तावच्छृणु कथमवत्सलमयाणानुत्सवं  
सन्देहं मे तदनु शलद घोषति घोषमेयम् ॥  
तिन्नः तिन्नः विस्तरिषु पदं न्यस्य गन्तासि यत्र  
क्षीणः क्षीणः परिलघुपयः क्षीतसां चोपनुज्य ॥ १३ ।

Short be thy farewell to this hill addressed,  
This hill with Rama's holy feet imprest,  
Thine ancient friend, whose scorching sorrows mourn  
Thy frequent absence and delayed return

70

Yet ere thine ear can drink what love inspires,  
The lengthened way my guiding aid requires.  
Oft on whose path full many a lofty hill  
Shall ease thy toils, and many a cooling rill.

84

#### ANNOTATIONS.

a mythological mountain, but the name is also applied to the lofty range that runs parallel with the Himalaya, on the north of that chain. The lake Manasa lies between the two ranges and it is quite true, that it is the especial resort of the wild grey geese at the beginning of the rainy season, "Those birds finding in the rocks bordering on the lake an agreeable and safe asylum, when the swell of the rivers in the rains and the inundation of the plains conceal their usual food." Moorcroft's *Journey to Manasarovara* Asiatic Researches, vol. 466. The Rajahmusa is described as a kind of goose with white body and red legs and bill, whence Mr Ellis affirms that it is properly applicable to the Phenocoperos or flag-nge. Asiatic Researches xiv 29 note.

Verse 9 [With Rama's holy feet imprest.] In the original text we have, "marked with the steps of Raghupati, venerated of men." This appellation is given to Rāma, as the most distinguished.

अद्रेः शृङ्गं वहति पवनः किंस्विदित्युन्मुखीभि-  
 र्दृष्टोच्छ्रायश्चकितचकितं मुग्धसिद्धाङ्गनाभिः ॥  
 स्थानादस्मात् सप्तनिचुलादुत्पतोदङ्मुखः खं

Rise from these streams, and seek the upper sky,  
 Then to the north with daring pinions fly  
 The beauteous Sylphs shall mark thee with amaze,  
 As backward bent thou strik'st their upward gaze,  
 In doubt if by the gale abruptly torn,  
 Some mountain peak along the air is borne  
 The ponderous Elephants, who prop the skies,  
 Shall view thy form expansive with surprise,

88

III

#### ANNOTATIONS.

guided, the lord or master as it were of the *Lae of Raghu*, an ancestor of that warrior, and himself a celebrated hero and sovereign. *Rama* is hence also termed *Rāghava* (रघुवर), a regular derivative from *Raghu*, implying family descent. The exploits of the two heroes form the chief subject of another poem by our author entitled *Raghuvenśa* (रघुवंश), or *The race of Raghu*.

**Verses 85** We now begin the geographical part of the poem, which, as far as it can be made out through the difference of ancient and modern appellations, seems to be very accurately conceived. The two extreme points of the Cloud's progress are, the vicinity of *Nagpore* as mentioned in the note on *Verses 1* and the mountain *Kailāsa*, or rather the *Himalaya* range. During this course, the poet notices some of the most celebrated places with the greater number of which we are still acquainted. In the first instance we have here his direction due north from the mountain of *Rāmagiri*, and we shall notice the other points as they occur.

**Verses 87** Literally the wives of the *Siddhas*. The *Siddhas* are originally human beings, but who, by devout abstraction have attained superhuman powers, and a station apparently intermediate between men and gods. They tenant the upper regions of the air.

**Verses 91** Each of the four quarters, and the four intermediate points of the compass has according to the Hindus, a regent or presiding deity. Each of these deities also has his male and female elephant. The names of them all are enumerated in the following verse of the *Amara* *śloka* :

होमवर्

दिङ्गागानां पथि परिहसन् स्थूलहस्तावलेपान् ॥ १४ ॥

रत्नच्छायाव्यतिकर इव मेघस्यमेतत्पुस्ता-

दल्लोक्तामात् प्रभवति धनुःखण्डमाखण्डलस्य ॥

येन श्यामं चमुरतितरां ज्ञान्तिमालप्स्यते ते

दर्हरेव स्फुरितरुचिना गोपवेपस्य विष्णोः ॥ १५ ॥

Now first their arrogance exchanged for shame,  
Lost in thy bulk their long unrivalled fame.

Eastward, where various gems, with blending ray,  
In Indra's bow o'er yonder bullock play,  
And on thy shadowy form such radiance shed,  
As Peacock's plumes around a Krishna spread,  
Direct thy course: to Mālas smiling ground,  
Where fragrant tillage breathes the fields around,

80

100

#### ANNOTATIONS.

रेतवतः पुच्छरूपे वाहनः कुन्दो-वनः ।

चुम्बकः शङ्खभेदः कुम्भीकश्च दिग्बलः ॥

Airāvata, Puṇḍarikā, Vamana, Kumuda, Arjuna, Pushpadanta, Śāvraśhaṁsa, and Supratika (are) the elephants of the sky

Vers 93 A reference to the map will show that it was necessary for the Cloud to begin the tour by travelling towards the east, in order to get round the lofty hills which in a manner form the eastern boundary of the Vindhya chain. It would otherwise have been requisite to have taken it across the most inaccessible part of those mountains, where the poet could not have accompanied it, and which would also have offended some peculiar notions entertained by the Hindus of the Vindhya hills, as we shall again have occasion to remark.

Vers 94. Indra's bow is the rainbow

Vers 95. The body of Krishna is represented of a dark blue colour; and the plumes of the peacock are frequently arranged upon the images of this deity. Allusion is especially made to Krishna in his juvenile character, as a cow herd in the groves of Vṛndāvana.

Vers 99. It is not easy, after the lapse of ages, to ascertain precisely the site of several places

नव्यायतं कृषिफलमिति भूविकारानभिज्ञैः  
 प्रीतिक्षिपैर्जनपदवधूलोचनैः पीयमानः ॥  
 सद्यस्सीरेत्कणसुरभिश्चेचमारुह्य मालं  
 किञ्चित् पश्चाद्भुज लघुगतिः किञ्चिदेयोत्तरेण ॥ १६ ॥

Thy fertile gifts, which looks of love reward,  
 Where bright-eyed peasants tread the verdant sward  
 Thence sailing north, and veering to the west,  
 On Āmrakūta's lofty ridges rest,

101

#### ANNOTATIONS

places enumerated in the poem before us. The easterly progress of the Cloud, and the subsequent direction by which he is to reach the mountain Āmrakūta, prove that the place he is mentioned must be somewhere in the immediate vicinity of Rattanspore the chief town of the northern half of the province of Chetsergarh, and described in Captain Blunt's tour, Asiatic Researches, vol. vii., and also in that of Mr Colebrooke, published in the Asiatic Annual Register for 1806. The only modern travels that can be found of it are in a place called Malda, a little to the north of Rattanspore. In Ptolemy's map there is a town called Maleia, and situated, with respect to the Vindhya mountains, similarly with the Malas of our poet. I should have supposed that the Malas mentioned from the geography of the Purāṇas by Mr Wilford (Asiatic Researches, vol. 336) was the same with the place alluded to in the text of Kālidāsa. If, however, that gentleman is correct in applying the name to the Malbhoom of Madanpore it will be much further to the east than will do for our present purpose and must be an entirely different place. There is little reason to think that either of these Malas are the country of the Malla, who are mentioned by Piny, and who are more probably the same with the Mallahs of Arman, and the inhabitants, as is stated by Major Rennell, of the province of Malwa.

Verses 104 The course pointed out to the Cloud, and an allusion which follows to the vicinity of the Narmadā river furnish us with reasons for supposing that the mountain here mentioned is that more commonly designated by the name of Omerkotāl. The change of sound is not more violent than it is in a number of evident corruptions from the Sanskrit language, now current in the dialects of India. The term Āmrakūta means the Mango Peak, and refers to the abundance of mango-trees in the incumbent and surrounding forests. Should this

this



नामासाधममितवनोपसर्व साधु मूर्धा  
 बह्यत्यध्वयमपरितं सानुमानायकूटः ॥  
 न ह्यदोऽपि प्रथमसुकृतापेक्षया संश्रयाय  
 प्राप्ते मिवे भयति विमुखः किम्पुनर्यस्तपोधैः ॥ ११ ॥

‘Oft have thy showers the mountain’s flames allayed,  
 Then fear not wearied to demand its aid.  
 Not e’en the basest, when a falling friend  
 Solicits help it once was his to lend,  
 The aid that gratitude exacts denies.  
 Much less shall noble minds the claim despise.

109

## ANNOTATIONS.

this conjecture be correct, it will invalidate the derivation assigned with some ingenuity to the word *Omerkuntak*, in a prefatory note to a pleasing little oriental poem published in England, called the *Metamorphosis of Sona*. The author of that note imagines the proper name to be *Omer Khindaka*, and he is happy in the affinity of the sound, though not in his definition of the sense as “the district of Omer” is exceedingly unmeaning and erroneous. *Amara Khandaka* might mean the “immortal portion,” but I do not know of any reason for assigning such an epithet to the mountain in question.

Verse 107 The Hindus have been the object of much idle panegyric, and equally idle detraction. Some writers have invested them with every amiable attribute, and they have been deprived by others of the common virtues of humanity. Amongst the excellencies denied to them gratitude has been always particularized, and there are many of the European residents in India who scarcely imagine that the natives of the country ever heard of such a sentiment. To them and to all detractors on this head, the above verse is a satisfactory reply, and that no doubt of its tenor may remain, I add the literal translation of the original passage. “Even a low man, when his friend comes to him for assistance, will not turn away his face, in consideration of former kindness;—how, therefore, should the exalted act thus?”

छन्नोपान्तः परिणतफलद्योतिभिः काननामै-  
 स्त्व्याहूदे शिखरमचलः सिग्धवेष्टीसवर्ये ॥  
 नूनं मास्यत्वमरमिधुनप्रेक्षणीयामवस्थां  
 मध्ये श्यामः स्तन इव भुवश्येषविस्तारपाण्डुः ॥ १६ ॥

छप्पकान्तं प्रतिमुलगतं सानुमांथिचकूट-  
 स्तुजेन त्वां जलद शिखा वक्ष्यति द्वाघमान. ॥  
 झासारेण त्वमपि शमयेस्तस्य नैदाघमग्नि  
 सद्वाचार्दः फलति नचिरेणोपकारे महत्सु ॥ १७ ॥

When o'er the wooded mountains towering head  
 Thy hovering shades like flowing tresses spread, 112  
 Its form shall shine with charms unknown before,  
 That heavenly hosts may gaze at, and adore,  
 This earth's round breast, bright swelling from the ground,  
 And with thy orb as with a nipple crowned 116  
 Next bending downwards from thy lofty flight,  
 On Chitrakūṭa's humbler peak alight,  
 O'er the tall hill thy weariness forego,  
 And quenching rain-drops on its flames bestow, 120  
 For speedy fruits are certain to await  
 Assistance yielded to the good and great

#### ANNOTATIONS.

Verse 117 The mountain here mentioned must be in the vicinity of Omerkustuk and part of the same range; the name signifies, "the variegated or wooded peak" and is applied to a number of hills the most famous hill of this name as was mentioned in the first note as situated in Bodekhuud.

स्थिता तस्मिन् वनचरवपूभुक्कुञ्जे मुहूर्त्तं  
तोयोत्सगाद्भुततण्डुलस्तत्परं वर्त्म तीर्थः ॥

Thence journeying onwards, Vindhya's ridgy chain,  
And Reva's rill, that bathes its foot, attain,  
Whose slender streams upon the brown hills side,  
Like painted streaks upon the dusky hide

124

## ANNOTATIONS.

Verse 123. The Vindhya range of mountains holds a very distinguished station both in the mythology and geography of Hindustan; these points are both discussed at some length in the text from Muraspore to Nagpore, already cited, and, as in those passages which I have been able to investigate I find a perfectly accurate statement, I shall here transcribe the words of its author

"Hind<sup>4</sup>, in Sanskrit named Vindhya, constitutes the limit between Hindustan and the Deccan. The most ancient Hindu authors assign it as the southern boundary of the region which they denominate *Āryabhūma* or *Āryavarta*. Modern authors, in like manner make this the line which discriminates the northern from the southern nations of India. It reaches almost from the eastern to the western sea and the highest part of the range deviates little from the line of the tropic. The mountainous tract, however which retains the appellation extends much more widely it meets the Ganges in several places towards the north, and the Godāvari is held to be its southern limit."

"Sanskrit etymologists deduce its name from a circumstance to which I have just now alluded it is called Hind<sup>4</sup>, says the author of a Commentary on the Amercosh, because people think (आशयः) the progress of the sun is obstructed (विना) by it. Sustably in this notion, the most elevated ridge of this tropical range of mountains is found to run from a point that lies between Chhota Nagpore and Palamu, to another that is situated in the vicinity of Ongera. But the course of the Narmada river better indicates the direction of the principal range of the Vindh hills. From Amraolā, where this river has its source, on the same spot with the Son and the Halra, to the gulf of Cambaya, where it discharges itself into the sea, the channel of the Narmada is confined by a range of hills, or by a tract of elevated ground, in which numerous rivers take their rise and by their subsequent course towards the Son and Jamuna on one side, and towards the Tapti and Godaver on the other sufficiently indicate the superior elevation of that tract through which the Narmada has forced its way

"The vast extent of this mountainous tract, contrasted with the small elevation of these hills viewed

रेवां द्रक्ष्यस्युपलविषमे विन्ध्यपादे विशीर्यो  
भक्तिच्छेदैरिव विरचिता भूतिमङ्गे गजस्य ॥ २० ॥

तस्यास्तिक्तिर्वनगजमदैर्वासितं वान्तवृष्टि-

Of the tall Elephant—in bright display,  
Through stones and rocks wind slow their arduous way 129,  
Here the soft dew's thy path has lost resume  
And sip the gelid current's rich perfume,

#### ANNOTATION 2.

viewed from the plains of Hindustan has furnished grounds for a legend to which the mythological writings of the Hindus often allude. Vindhya having once prostrated himself before his spiritual guide, Agastya, still remains in that posture, by command of the holy personage. This humiliation is the punishment of his presumption, in emulating the lofty height of Himālaya and Siera. According to this legend Vindhya has one foot at Chunar and hence the real name of that fortress is said to be Charnadri (चर्याद्री). His other foot is, I think placed by the same legend in the vicinity of Gaya the vulgar very inconsistently suppose the head of the prostrate mountain near the temple of Vindhya Vamā, four miles from Mirzapore.

Verse 124. The Revā is a name of the Narmadā river which, as we have seen in the preceding note flows from the mountain Amarakūta or Omerikuntak. It may be here observed, that the rivers are always personified by the Hindus, and are in general, female personifications. Thus we have Gargī, the daughter of Jambū, Yamunā, the daughter of the Sun; and Revā, or Narmadā, the daughter of Himā, as is said in the hymns translated from the Vīra Purāṇa, and given by Captain Blunt, Asiatic Researches vii. 103. The names of the Narmadā river are thus stated in the Amara Kośha.

रेवा तु नर्मदा गोमोदरा मेरुदिव्यका

"Revā, Narmadā, Gomodharā, and Meru-Narmadā," which are explained by the best Commentators thus, "who flows, who delights, who is descended from the line of the moon, and who is the daughter of Meru." The last term is applied either to the Vindhya mountains, or is considered to be the name of a Rishi or saint, and progenitor of the river-goddess. Tradition has assigned to this river a very Ovidian kind of tale; which is related in Captain Blunt's tour and which has been repeated in verse with much elegance and spirit by the author of the Meṃsaphorā of Kōsa.

जंबूध्रप्रतिहतस्य तोयमादाय गच्छेः ॥

अन्तस्सार मन तुल्यितुं नानिलश्चास्यति त्वा

रिक्तसर्वो भवति हि लघु पूर्यतागौरवाय ॥ २१ ॥

When the wild Elephant delights to shed  
The juice exuding fragrant from his head  
Then swift proceed, nor shall the blast have force  
To check with empty gusts thy ponderous course

132

#### ANNOTATIONS

Verse 132. *The juice exuding fragrant from his head.* It is rather extraordinary that this juice which exudes from the temples of the elephant, especially in the season of rut, should have been unnoticed by modern writers on natural history until the time of Cuvier (*Reptine animal*) although mention of it is made by Strabo, from Megasthenes. The author of the *Wild Sports of the East* states, that "on each side of the elephant's temples there is an aperture about the size of a pin's head, whence an odor exudes;" but he does not appear to have been aware of its nature. Indeed his descriptions, though entertaining are frequently defective owing to his extreme ignorance of the language the literature of which he so liberally borrows to the flames. In the *Amara Kosha*, this fluid is termed रुद and दातन् and the elephant, while it flows, is distinguished by the terms रुदिव, गरुडित नर from the animal out of rut, or after the juice has ceased to exude and which is then called रुदित or रुदित. All these names are expressive of the circumstances. The exudation and fragrance of this fluid is frequently alluded to in Sanskrit poetry. Its scent is commonly compared to the odour of the sweet lot flowers, and is then supposed to deceive and attract the bees. These circumstances occur in this passage from a work already referred to the *Ratn Senhara*.

वनविपाना मधुमेदसनि-

मेदन्निधानं च नरा रुदन्तुः ।

कपोलदेवा विप्लोमलया-

स्मृद्भूमिमेदवाणि विता ।

Roars the wild Elephant inflamed with love  
And the deep sound reverberates from above  
His ample front, like some rich lotus, shews  
Where sport the bees and fragrant moisture flows.

नीपं दृष्ट्वा हरितकपिशं केशरैरदंष्ट्रै-  
 रविभूतप्रथममुकुला कन्दलीयानुकञ्चम् ॥  
 दग्धाण्येष्वधिकसुरभिं गन्धमाग्राय चोर्व्या-  
 श्शारङ्गास्ते जललवमुचसूचयिष्यन्ति मार्गम् ॥ २२ ॥

अम्भोविन्दुयहणस्नसाद्यातकान् वीक्षमाणाः  
 ध्वेणीभूताः परिगणनया निर्दिशन्तो यलाकाः ॥  
 त्वामासाद्य स्तनित्तसमये मानयिष्यन्ति सिद्धा-  
 स्सोऽकम्पानि प्रियसहचरीसम्भ्रमालिङ्गितानि ॥ २३ ॥

उत्पश्यामि द्रुतमपि सखे मत्प्रियार्थं यियासोः

Reviving nature bounteous shall dispense,  
 To cheer thy journey, every charm of sense , 136  
 Blossoms, with blended green and russet hue,  
 And opening buds, shall smile upon thy view,  
 Earth's blazing woods in incense shall arise,  
 And warbling birds with music fill the skies 140

Respectful Demigods shall curious count  
 The chattering Storks, in lengthening order mount ,  
 Shall mark the Chátakas, who, in thy train,  
 Expect impatiently the dropping rain 144  
 And, when thy muttering thunders speak thee near,  
 Shall clasp their brides, half ecstasy, half fear.

Ah! much I dread the long protracted way,  
 Where charms so numerous spring to tempt delay 148

कालक्षेपं ककुभसुरभी पर्वते पर्वते ते ॥

शुक्रापाङ्गिस्तजलनयनिः स्वागतीकृत्य केकाः

प्रत्युधातः कथमपि भवान् गन्तुमाशु व्यवस्येत् ॥ २४ ॥

Will not the frequent hail retard thy flight,  
Nor flowery plain persuade prolonged delight?  
Or can the Peacock's animated hail,  
The bird with lucid eyes, to lure thee fail?

152

#### ANNOTATIONS.

Verse 151. Or can the Peacock's animated hail? The wild peacock is exceedingly abundant in many parts of Hindustan, and is especially found in marshy places. The habits of this bird are in a great measure aquatic and the setting in of the rains is the season in which they pair. The peacock is therefore always introduced in the description of cloudy or rainy weather together with the Cyanes and Chatakas, whom we have already had occasion to notice. Thus, in a little poem descriptive of the rainy season &c., entitled *Ghatākarpas* (घातकर), the author says, addressing his mistress—

मराहूतया शिखिने वरिद मेघागने कुन्दमतरङ्गि ॥

O dove, whose teeth enamelled we

With smiling Kunda's pearly ray

Hear how the Peacock's amorous cry

Salutes the dark and cloudy day!

And again, in one of the *Satikas* or *Centos* of Bharata Hari, where he is describing the same season—

शिखिहृदयकम्पेय एव यथा पनावा

सुहृदमृदिने वर सौम्यतरङ्गयि ।

When smiling forests, whence the useful cries

Of clustering pea-fowls shrill and frequent rise,

Teach tender feelings to each human breast,

And charm alike the happy or distressed.

पाण्डुच्छायोपवनवृतयः केतकैस्सूचिभिर्वै-  
नीदारम्भे गृहबलिभुजानाकुलयानचित्याः ॥  
तन्यासत्वे फलपरिणतिश्यामजधूवनान्ता-

Lo! where awhile the Swans reluctant cower,  
Dāśārṇa's fields await the coming shower  
Then shall their groves diffuse profounder gloom,  
And brighter buds the deepening shade illumine,  
Then shall the ancient tree, whose branches wear  
The marks of village reverence and care,

156

#### ANNOTATIONS.

Verse 154 Dāśārṇa's fields await the coming shower.] No traces of this name are to be found in modern maps: it is enumerated in Major Wilford's Lists from the Purāṇas, *Asiatic Researches*, vol. viii. amongst the countries situated behind the Vindhya mountains and corresponds, according to him, with the Desarene of Ptolemy and the Penplus. Ptolemy's map has also a Douras and Desaronus Flavius, and in the Pāṇḍalik list of rivers, there is also a Douras river which is said to rise from the mountain Chitrakūṭa. It may possibly correspond, at least in part, with the modern district of Chitragurh: as the etymology of how words refers to similar circumstances. Chitragurh is so named from its being supposed to comprise Thirty-six forts: and according to Bharata, the Commentator on our text, Dāśārṇa is derived from Dāś (दश) Ten and Rṇa (रण), a strong hold or Durg, the Droog of the Prāsaṇa, and Durg means the district of the Ten castles.

Verse 157 Then shall the ancient tree &c.] A number of trees receive particular veneration from the Hindus: as the Indian fig the holy fig tree the Myrobalan tree, &c. In most villages there is at least one of these which is considered particularly sacred, and is carefully kept and watered by the villagers, is hung occasionally with garlands, and receives the Prāsaṇa or vestimentary inclination of the head, or even offerings and libations. The birds mentioned in the text by the epithet गृहबलिभुज are the Vākas or Crows. The term signifies "who eat the food of his female," गृह commonly a house: meaning in this compound, a wife. At the season of pairing it is said that the female of the bird assents in feeding the male; and the same circumstance is stated with respect to the crow and the sparrow: whence the same epithet is applied to them also.



सम्पत्सन्ने कतिपयदिनस्याविहंसा दशाणोः ॥ २५ ॥

तेषां दिक्षु प्रपितविदिशालदक्षां राजधानीं  
गत्वा सद्यः फलमतिमहत् कामुकत्वस्य लब्धा ॥

तीरोपान्तस्तनितसुभगं पास्यसि स्वादुयुक्तं  
सभृङ्गं मुखमिव ययो वेपयत्याश्चलोम्भि ॥ २६ ॥

नोर्चिणस्य गिरिमधिवसेत्तत्र विद्यामहेतो-  
त्पत्तमर्कात् पुलकितमिव मोढपुष्पैः यदक्षैः ॥

Shale through each leaf, as birds profanely wrest  
The reverend boughs to form the rising nest.

162

Where royal Vidiśa confers renown  
Thy warmest wish shall fruit delightful crown :  
There, Vetravati's stream ambrosial lavas  
A gentle bank, with mildly murmuring waves ;  
And there, her rippling brow and polished face  
Invite thy smiles, and sue for thy embrace.

164

Next, o'er the lesser hills thy flight suspend,  
And growth erect to drooping flowerets lend ;

169

#### ANNOTATIONS

Verse 161. Where royal Vidiśa confers renown.] Vidiśa is described as the capital of the district of Dalīśa. It appears to be the modern Illahā, in the province of Bihār. It is still a place of some note, and is well known in India for the superior quality of the tobacco raised in its vicinity.

Verse 163 The Vetravati is the modern Betwa. It rises on the north side of the Vindhya range and, pursuing a north-easterly course of 340 miles, traverses the province of Malwa and the south-west corner of Allahabad, and falls into the Jumna below Kalpee. In the early part of its course, it passes through Bala or Valīśa.

य पण्यस्त्रीरतिपरिमलोद्गाभिर्नोगराणा-  
मुद्गमानि प्रचयति शिलावेश्मभिर्मोयनानि ॥ २७ ॥  
विथान्तस्सन् व्रज नगतदीतीरजातानि सिञ्च-

While sweeter fragrance breathes from each recess  
Than rich perfumes the hureling wanton's dress.

On Naga Nadis banks thy waters shed,  
And raise the feeble jasmine's languid head,

172

#### ANNOTATIONS.

Verse 157. *Neri* is at the lesser hills thy flight suspend.] The term in the text, *पर्विण्यम* *frīṭ*, is explained by the Commentators, to signify either the hill named Nibha, a mountainous range of little note or of little elevation. It is of no great moment but perhaps the *is it* which means of me select, is the most satisfactory.

Verse 158. And growth erect to drooping lowrets lead.] The passage more literally rendered, is, "That hill which with upright flowers is like the body with its hair on end." The erection of the hairs of the body is, with the Hindus, constantly supposed to be the effect of pleasure or delight.

Verse 171. On Naga Nadi's banks.] Some of the Commentators notice various readings of the name of this river which occurs as given in the translation, Naga Nadi (नगनदी) the mountain stream Naga Nadi (नगनदी) the new river and Naga Nadi (नगनदी) the Lower river. It is probably one amongst a number of small streams falling from the Vindhya range of hills and, indeed, the whole province of Malwa abounds in water; so that, as is stated in the *Artes Albery* "you cannot travel two or three miles without meeting with streams of good water whose banks are shaded by the wild willow and other trees and decorated with the hyacinth and other beautiful and odorous flowers." *Madras Translation*, vol. I. 111. I have given the preference to the Naga Nadi as above from finding a river west of the Betwa, which we have crossed, named the Parbati; and which, running in the Vindhya chain runs north-west, and is joined another called in *Arrowsmith's Map* the Gera; and the two together fall into the Chumbul. The word Parbati or Parvati means, spread from the mountain and Naga Nadi as I have mentioned, bears a similar import; so that they possibly are synonyms of the same stream.

बुधानानां नवजलकणैर्यूधिकाजालकानि ॥  
 गण्डस्वेदापनयनरुजा क्लान्तकर्णोत्पलाना  
 द्यामादानात् क्षरापरिचितः पुष्पलावीमुखानाम् ॥ २६ ॥  
 वक्रं पन्था यदिपि भवतः प्रस्थितस्योत्तरश  
 सौधोत्तङ्गप्रणयविमुखो मा च भूरुज्जयिन्याः ॥

Grant for a while thy interposing shroud,  
 To where those damsels woo the friendly Cloud,  
 As, while the garland's flowery stores they seek,  
 The scorching sunbeams singe the tender cheek, 176  
 The ear hung lotus fades and vain they chase,  
 Fatigued and faint, the drops that dew the face  
 What though to northern climes thy journey lay,  
 Consent to track a shortly devious way, 187  
 To fair Ujjayni's palaces and pride,  
 And beautiful daughters, turn awhile aside.

#### ANNOTATIONS.

Verse 176. As, while the garland's flowery stores they seek.] The use of garlands in the decoration of the houses and temples of the Hindus, and of flowers in their offerings and festivals, furnishes employment to a particular tribe or caste, the *Mahikaras* or wreath-makers. The females of this class are here alluded to.

Verse 181. Ujjayni, or the modern Oughan, is supposed to have been the residence of our poet, and the capital of his celebrated patron, Vikramaditya. Few cities, perhaps, can boast of a more continuous reputation as it has been a place of great note, from the earliest periods of Hindu tradition down to the present day. It is now in the possession of the family of Scindiah and is the capital of his territories. A full and highly interesting account of it is to be found in the Sixth Volume of the Asiatic Researches, in the Narrative of a Journey from Agra to this city by the late Dr Hunter,—a gentleman the activity of whose mind was only equalled by the accuracy of his judgment, and the extensiveness of whose acquirements was only paralleled by the unwearied continuance of his exertions.

विद्युद्दामस्फुरणचकितैस्तथ पौरुद्धनानां  
लोलापाङ्गैर्यदि न रमसे लोचनैर्वन्धितो ऽसि ॥ २९ ॥

योच्चित्तोभूतनिजविहगश्रेणिकाञ्चीगुणयाः  
संसर्पेन्याः स्खलितसुभगं दर्शितावर्त्तनाभेः ।  
निर्विन्ध्यायाः यथि भव रसाभ्यन्तरं सचिपत्य

Those glancing eyes, those lightning looks unseen,  
Dark are thy days, and thou in vain hast been

184

Diverging thither now the road proceeds,  
Where eddying waters fair Nuvindhya leads,  
Who speaks the language amorous maids devise,  
The lore of signs, the eloquence of eyes,

188

#### ANNOTATIONS

Verse 184 [Dark are thy days.] The expression of the poet is simply, "If you do not enjoy the glances, &c., you are defrauded" (वधितो ऽसि), and the Commentators explain it by adding, "of the object of your life." That is if you have not seen these beauties, you might as well have been blind or not have existed at all. This compliment is rather hyperbolic, but we are acquainted with it in Europe and the Indian proverb, "He who has not seen Rome has not seen any thing" conveys a similar idea.

Verse 188 [Fair Nuvindhya leads.] This stream has not been found by name in the maps but a number of small rivers occur between the Parbatty and the river mentioned below, the first, one of which must be the Nuvindhya of the poet. The four following lines, descriptive of the female personification of the current, are Englished rather with respect to the sense than the words, the glossiness of which might perhaps offend European fastidiousness. There is not, however, any one of Kālidāsa's river-ladies who behaves so indecorously as several of Dryden's similar personifications; and there is not one of them possessed of speech at all, to say nothing of such speech as is made use of by the HAVIL and other like "lusty nymphs," after that author's Poly-syllon.

स्त्रीशामाद्यं प्रणयवचनं विधमो हि प्रियेषु ॥ ३० ॥

वेणीभूतप्रतनुसलिला तामतीतस्य सिन्धुः  
पारदुच्छ्राया तटसूतस्वंशिभिः शीर्षेपर्यैः ॥

सौभाग्यं ते सुभग विरहावस्थया व्यञ्जयन्ती  
क्षारयं येन त्यजति विधिना स त्वयैवोपपाद्यः ॥ ३१ ॥

प्राप्तावन्तीमुदयनकापाकोविदयामवृष्टां

And seeks, with lavish beauty, to arrest  
Thy course, and woo thee to her bridal breast

The torrent passed, behold the Sindhu glide,  
As though the hair band bound the slender tide,  
Bleached with the withered foliage, that the breeze  
Has showered rude from overhanging trees  
To thee she looks for succour, to restore  
Her lagging waters, and her leafy shore

[191]

196

Behold the city whose immortal fame  
Glows in Avantis or Visala's name !

#### ANNOTATIONS.

Verse 191 [Behold the Sindhu glide.] This is a stream also, with which the maps are not acquainted by name. As, however it is the nearest river to Oujain, it may probably be the same with that now called Sagarputtee. The river having been diminished by the preceding hot weather the poet compares it to a long single brand of hair, and, conformably to the personification of it as a female he supposes the brand to have been bound, in consequence of the absence of the Cloud, after the fashion in which the hair is worn by those women whose husbands are absent—a custom we shall again be called upon to notice.

Verse 196 The synonyms of Oujain are thus enumerated in the Vocabulary of Hemachandra

उज्जयिनी स्वाह्मिस्ताला - वन्ती पुष्पकारान्दमा :

Ujjayin, Visala, Avant and Pushpakarandma.

पूर्वादिष्टमनुसर पुरीं श्रीविशालां विशालाम् ॥  
 स्वस्तीभूते सुचरितफले स्वर्गिणां गां गतानां  
 श्रेयैः पुण्यैर्हतमिव दिवः कान्तिमत् खण्डमेकम् ॥ ३२ ॥

Renowned for deeds that worth and love inspire,  
 And bards to paint them with poetic fire ; 200  
 The fairest portion of celestial birth,  
 Of Indra's paradise transferred to earth ;  
 The last reward to acts of virtue given ,  
 The only recompence then left to Heaven 204

#### ANNOTATIONS.

Verse 199 [Renowned for deeds &c.] I have here taken some liberty with the text, the literal translation of which is " famous for the story of Udayana, and the stumber of its learned men." The story of Udayana, or Vatsaraja, as he is also named, is thus told concisely, by the Commentators on the poem:—Pradyota was a sovereign of Ousja, who had a daughter named Vāsavadatta, and whom he intended to bestow in marriage upon a king of the name of Sanjaya. In the mean time, the princess sees the figure of Vatsaraja, sovereign of Kausa Drispa, in a dream, and becomes enamoured of him. She contrives to inform him of her love, and he carries her off from her father and his rival. The same story is alluded to in the *Milau Mithara*, a drama by Bhavabhūta; but neither in that, nor in the Commentary on the *Megha Duta*, is mention made of the author, or of the work in which it is related. Mr Colebrooke in his learned Essay on Sanskrit and Prākṛit Prosody, in the Tenth Volume of the *Asiatic Researches*, has stated, that the allusion by Bhavabhūta was unsupported by other authority; not having perhaps, noticed the similar allusion in this poem. He has also given an abstract of the *Vāsavadattā* of Subandhu, a tale which corresponds, in many points, with that of Udayana, as here explained. Udayana is also the hero of part of the *Kathā Sant Nigāra*, and his marriage with Vāsavadattā is there related in nearly a similar manner as that just described. The story was evidently popular; and the text might be rendered *Ujjayin*, " great or illustrious by the number of those it led in the tale of Udayana."

Verse 201 [The only recompence then left to Heaven.] To understand this properly, it is necessary to be acquainted with some of the *Hindu* notions regarding a future state. The highest

दीर्घीकुर्वन् पदुमदकलं कूजितं सारसानां  
प्रत्यूषेषु स्फुटितकमलामोदमैत्रीकषायः ॥

Here, as the early Zephyrs waft along,  
In swelling harmony, the woodland song,  
They scatter sweetness from the fragrant flower  
That joyful opens to the morning hour.

209

#### ANNOTATIONS.

highest kind of happiness is absorption into the divine essence, or the return of that portion of spirit which is combined with the attributes of humanity, to its original source. This happiness, according to the philosopher, is to be attained only by the most perfect abstraction from the world, and freedom from passion, even while in a state of terrestrial existence—but there are certain places, which, in the popular creed, are invested with so much sanctity as to entitle all who die within their precincts to final absorption or annihilation. One of these is Onjena, or Avana, and they are all enumerated in the verse

अयोध्या मथुरा मया मन्थी मारी वरविद्या।  
दुर्गे इत्येतेषां देव दर्शनं मोक्षदायकम् ॥

"AyoDhya, Mathura, Maya, Manthi, Marhi, Aramika, and the city Dwarkavati, are the seven "places which grant eternal happiness."

Besides this ultimate felicity, the Hindus have several minor degrees of happiness, amongst which is the enjoyment of Indra's Swarga, or in fact, of a Mahomedan paradise. The degree and duration of the pleasures of this paradise are proportioned to the merits of those admitted to it, and "they, who have enjoyed this lofty region of Swarga, but whose virtue is exhausted, revisit the habitation of mortals." The case now alluded to seems, however, to be something different from that so described by Mr William Jones. It appears, by the explanation of the Commentators, that the exhausted pleasures of Swarga had proved insufficient for the recompence of certain acts of austerity, which, however, were not such as to merit final emancipation—the divine persons had therefore to seek elsewhere for the balance of their reward, and for that purpose they returned to Earth, bringing with them the fairest portion of Swarga, in which they continued to live in the discharge of pious duties till the whole account was settled, and their liberalized spirits were re-united with the great uniform, and primal essence. The portion of Swarga thus brought to Earth was the city Aramika, whose superior sanctity and divine privileges are here alluded to and thus explained by the poet.

यत्र स्त्रीणां हरति सुजगलानिमङ्गानुकूल-  
स्त्रिप्रावातः प्रियतम इव प्रार्थनाचाटुकारः ॥ ३३ ॥

जालोत्तीर्णैरुपचितययुः केशसंस्कारधूपै-  
वेत्युप्रीत्या भवनशिखिभिर्दत्तनृत्योपहारः ॥

With friendly zeal they sport around the maid  
Who early courts their vivifying aid,  
And, cool from Sipra's gird waves, embrace  
Each languid limb and enervated grace.

212

Here should thy spirit with thy toils decay,  
Rest from the labours of the wearying way  
Round every house the flowery fragrance spreads,  
O'er every floor the painted footstep treads;

216

#### ANNOTATIONS

Verse 211. The Sipra is the river upon the banks of which Oujain stands, and which is called Sipprah in the maps. In Arrowsmith, however, there is another stream with a similar name the Sipri, which appears to be a continuation of the Sagarmuttee considerably to the north-east of Oujain. There can be no doubt of the position of the river mentioned by the poet.

Verse 216 The painted footstep.] Staining the soles of the feet with a red colour, derived from the *Madder* the *Lac*, &c., is a favourite practice of the *Hinda* toilet. It is thus elegantly alluded to in the Ode to one of the Female Personifications of Music the *Râgini Anantree*.

The rose hath humbly bowed to meet,  
With glowing lips, her hallowed feet,  
And lent them all its bloom.

*Hinda Odes*, by John David Paterson, Esq., published in the New Series of Gladwin's  
*Oriental Miscellany* Calcutta.



हर्म्येष्वस्याः कुसुमसुरभिष्वधसिचान्तरात्मा  
न्यक्ता खेदं ललितवनितापादरागाद्वितेषु ॥ ३४ ॥

भक्तुः करवच्चविरिति गणैस्सादरं वीक्ष्यमाणः  
पुण्यं मायास्त्रिभुवनगुह्येषाम चरदम्बरस्य ॥

Breathed through each casement, swell the scented air,  
Soft odours shaken from dishevelled hair;  
Pleased on each terrace, dancing with delight,  
The friendly Peacock hails thy grateful flight. 220  
*Delay then! certain in Ujjayini to find*  
All that restores the frame, or cheers the mind.

Hence, with new zeal, to Śiva homage pay,  
The god whom earth and hell and heaven obey : 224  
The chour who tend his holy fane shall view  
With awe, in thee, his neck's celestial blue:

#### ANVOTATIONS.

Verse 223. The Commentators have thought proper, in explaining this verse and the preceding, to transpose the order of the explanations,—I do not see for what reason, and have therefore conformed to the text.

Verse 224. The god whom earth and hell and heaven obey.] “Lord of the three worlds” is the expression of the original text—the worlds are, Swarga or Heaven, Paśā or hell, and Bhūmā or the earth.

Verse 226. With awe, in thee, his neck's celestial blue.] The dark blue of the Cloud is compared to the colour of the neck of Śiva, which became of this hue upon his swallowing the poison produced at the churning of the ocean. The story is thus related in Wilson's Translation of an Episode of the Mahābhārat, affixed to his Bhagavad Gītā.—“As they continued to churn the ocean more than enough, that deadly poison issued from its bed, burning like a raging fire, whose dreadful fumes in a moment spread throughout the world, confounding the three regions of the universe with its mortal stench, until Śeev at the word of Brahmā swallowed the

पूतोद्यानं कुवलयरजोगन्धिभिर्गन्धवत्या-  
 स्तोयन्तीडायिरुमुवतिस्त्रागतिरुर्मरुतिः ॥ ३५ ॥

क्षप्यन्स्मिन् जलधर महाकालमासाद्य झाले  
 स्यात्तथं ते नयनविषयं यावदभ्येति भानुः ॥  
 कुर्वन् सन्ध्यावलिपदहतां शूलिनः स्वाघनीया-

Soft through the rustling grove the fragrant gale  
 Shall sweets from Gandhavati's fount exhale ,  
 Where with rich dust the lotus blossoms teem,  
 And youthful beauties frolic in the stream

223

Here, till the sun has vanished in the west,  
 Till evening brings its sacred ritual, rest ;—  
 Then reap the recompence of holy prayer,  
 Like drums thy thunders echoing in the air  
 They who, with burning feet and aching arms,  
 With wanton gestures and emblazoned charms,

232

236

#### ANNOTATIONS

the fatal drug to save mankind, which remaining in the throat of that sovereign Dew of magic form, from that time he was called Neel kant, because his throat was stained blue. '

Verse 232. Till even ng brings its sacred ritual rest.] There are three daily and essential ceremonies performed by the Brahmans, termed Sandhyas (सन्ध्या), either from the word Sandhi (संधि), 'junction,' because they take place at the junctions of the day as it were that is, at dawn, noon and twilight; or as the term is otherwise derived from सप् 'with,' and धि, 'to meditate religiously.' When the ceremonies of the Sandhyā are of a public nature they comprehend the ringing of bells, blowing the conch, beating a tabor &c., and this kind of sound the Cloud is directed by the Yaksha to excite as an act of devotion.

Verse 233. They who, with burning feet and aching arms.] The female attendants upon the Mol.

सामन्द्राणां मलमविकलं लप्स्यसे गर्जितानाम् ॥ ३६ ॥

पादस्यासङ्गितरसनास्तच लीलावधूते-  
रनद्धायासचितवलिभिधामैः क्लान्तहस्ताः ॥

In Mahādeva's line the measure tread,  
Or wave the gorgeous chowrie o'er his head,  
Shall turn on thee the grateful-speaking eye,  
Whose glances gleam, like bees, along the sky,  
As from thy presence, showers benign and sweet  
Cool the parched earth, and soothe their tender feet.

240

#### ABBREVIATIONS

Verse 238. The gorgeous chowrie.] The Chowrie, or more properly Chouari (چواری), is a brush of Peacock's feathers, or the tail of a particular kind of cow, &c., set in a handle of such materials as suit the fancy or the means of the proprietor. It is used for a fan, or to whisk off flies and other insects; and this place of attention is always paid by the Hindus to the figures of their gods.

Verse 240. Whose glances gleam, like bees, along the sky.] Although this allusion may be new to European imagery; it is just and pleasing. The consequence of the glance is well conveyed by the sting of the bee, while its poetically radiating nature is not unsuitedly compared to the long flight of a line of these insects. The lengthened light of a glance is familiar to us; for Shakspeare speaks of "eyes streaming through the airy region"; and the continuous flight of bees was noticed so long back to the time of Homer, who describes them as proceeding in branches, a circumstance which his translator, Pope, has omitted:—

Βερβόροι δὲ νέεσθαι ἐν ἄλυσσι σπομένους.

Branching, they fly abroad o'er fertile flowers:

Or, as in Pope,

Clustering, in heaps on heaps, the driving bees &c.

Verse 242. And soothe their tender feet.] It is to be recollected that these ladies are dancing bare-footed: kissing the feet of the shoes is a mark of reverence or respect paid to sacred places, such as the interior or vestibule of a temple, which has been from the remotest times practised in the East, as we know from the authority of Scripture—

# देव्यास्त्वत्तो नखमदमुखान् प्राप्य वर्षायविन्दू-

Nay, more,—*Bhavanī* shall herself approve,  
And pay thy services with looks of love ;

244

## ANNOTATIONS.

Verse 243. *Bhavanī* shall herself approve.] *Bhavanī* is one of the many names of the consort of Śiva. The reason of her satisfaction, and indeed the whole of this passage, although familiar to a Hindu, and although much simplified in the translation, requires a little explanation, ■ be rendered intelligible to the English reader. Śiva is supposed to be dancing ■ the performance of the evening Sandhyā, and to have assumed as his cloak the bloody skin of an elephant formerly belonging to an Asura destroyed by him. As this is no very seemly ornament, *Bhavanī* is delighted to find it supplied by the Cloud, which being of a dusky red, through the reflexion of the China roses now abundant, and being skirted, as it overhangs a forest, by the projecting branches of trees, resembles the elephant hide in colour and its dangling limbs as well as in its bulk, and is mistaken for it by Śiva in his religious enthusiasm. The office performed by the Cloud has often been assigned to it in the West: thus, Horace, Ode II. Book I :

*Nude candentes humeros amictus,*

*Augur Apollo,——*

*Or come Apollo, veiled in fate, and throw*

*Thy shining shoulders with a veiling cloud.*

So Milton, in his *Penseroso*, speaking of the Morning, describes it as  
*Kerchief'd in a comely cloud.*

Lee invests sentiments of the mind with a similar garb, and has—

*For true Repentance never comes to late,*

*As soon as born she makes herself a shroud,*

*The weep'ng mantle of a fleecy cloud.*

And a Poet of later day but of no inferior name, has made a very fine use of this figure :

*I've known her long of worth most excellent,*

*But ■ the day of woe she ever rose*

*Upon the mind with added majesty,*

*As the dark mountain more sublimely towers,*

*Man' cd in clouds and storm.*

MISS BAILLIE'S De Montfort

The

नामोऽस्मिन्नि त्वयि मधुकरयेऽग्निदीर्घान् कटाक्षान् ॥ ३९ ॥

पश्चाद्दुश्चैर्भुजतरु वनं मण्डलेनामिलीन-  
स्सान्ध्यं तेजः प्रतिनवजवापुष्परक्तं दधानः ॥

नृत्यारम्भे हर पशुपतेराद्रेनागाजिनेच्छां  
शान्तोद्देगस्तिमितनयनं हृष्टभक्तिर्भवान्या ॥ ३८ ॥

When, as her Siva's twilight rites begin,  
And he would clothe him in the reeking skin,  
He deems thy form the sanguinary hide,  
And casts his elephant attire aside; 243  
For at his shoulders, like a dusky robe,  
Mantling, impends thy vast and shadowy globe;  
Where ample forests, stretched its skirts below,  
Projecting trees like dangling limbs bestow; 252  
And vermil roses, fiercely blooming, shed  
Their rich reflected glow, their blood-resembling red

#### ANNOTATIONS.

The action, the elephant skin, and other attributes of Siva, are well described in a passage cited by Mr Colebrooke, in his *Essay on Sanskrit Prosody*, from the Drama of Bharabhatta though there assigned to a form of his consort Durga

प्रचलितकरिक्वृत्रियभ्येनार्थचक्षसायाऽभिरेन्दुमिषन्दमानामुह-  
स्वोर्भाभीपल्लपालारलीमुक्कपवाद्गुहाखरवद्भूमिनामृचमुद्रिः

The elephant hide that robes thee, to thy steps  
Swings to and fro, the whirling talons rend  
The crooked on thy brow, from the toxic orb  
The trickling nectar falls, and every scull  
That girds thy necklace laughs with horrid life  
Attendant spirits tremble and applaud.

गच्छन्तीनां रमणवसतिं योपितां तत्र राशौ  
 रुदालोके नरपतिपथे सूचिभेद्यस्तमोभिः ॥  
 सीदामिन्या कनकनिकपच्छायया दर्शयोत्रीं  
 तोयोत्सर्गस्तनितमुखरो मा च भूर्य्यिक्त्वास्ताः ॥ २९ ॥

तां कस्याञ्चिद्वनवडभी सुप्तपारावतायां  
 नीत्वा राशिं चिरविलसनात् खिन्नविद्युत्कलचः ॥

Amidst the darkness palpable, that shrouds,  
 Deep as the touchstone's gloom, the night with clouds, 256  
 With glittering lines of yellow lightning break,  
 And frequent trace in heaven the golden streak :  
 To those fond fair who tread the royal way,  
 The path their doubtful feet explore betray, 260  
 Those thunders hushed, whose shower-foreboding sound  
 Would check their ardour, and their hopes confound.

On some cool terraces, where the turtle-dove  
 In gentlest accents breathes connubial love, 264  
 Repose awhile ; or plead your amorous vows  
 Through the long night, the lightning for your spouse.

#### ANNOTATIONS.

V. verse 255. Amidst the darkness palpable, that shrouds.] So Milton's celebrated expression,  
 And through the palpable obscure find out  
 His uncouth way —

The literal interpretation of the original passage is, "the darkness that may be pierced with  
 a needle."

दृष्टे सूर्ये पुनरपि भवान् बाह्वेदप्लवशं  
मन्दायन्ते न खलु सुहृदामभ्युपेतार्थकृत्याः ॥ ४० ॥

तस्मिन् काले नयनसलिलं योषितां खण्डितानां  
शान्तिं नेमं प्रणयिभिर्जो वर्त्म भानोस्त्यजायु ॥  
प्रालेचायं कमलवदनात् सोऽपि हर्षु नलिन्याः  
प्रत्यावृहस्त्वयि करुधि स्यादनल्पाभ्यसूयः ॥ ४१ ॥

गम्भीरयाः पयसि सखिश्चेतसीय प्रसवे  
द्यात्मापि प्रकृतिसुमंगो लप्स्यते ते प्रवेशम् ॥

Your path retraced, resumed your promised flight,  
When in the east the sun restores the light,  
And shun his course; for with the dawning sky  
The sorrowing wife dispels the tearful eye,  
Her lord returned;—so comes the sun, to chase  
The dewy tears that stain the Padma's face;  
And ill his eager penitence will bear,  
That thou shouldst check his progress through the air.

268

272

Now to Gambhīra's wave thy shadow flies,  
And on the stream's pellucid surface lies,  
Like some loved image faithfully imprint  
Deep in the maiden's pure unsullied breast:

276

## ANNOTATIONS.

Verse 273. Now to Gambhīra's wave.] This river, and the Gambhīra in the vicinity of the temple of Śiva, which lately occurred, are probably among the numerous and nameless brooks with which the province of Malwa abounds.

तस्मादस्याः कुमुदविप्रदान्यहंसि तं न धेया-  
न्मोघीकर्तुं चट्टलसम्पत्तेर्वर्त्तनमेधितानि ॥ ४२ ॥

And vain thy struggles to escape her wiles,  
Or disappoint those sweetly treacherous smiles,  
Which glistening Sapharas insidious dart,  
Bright as the lotus, at thy vanquished heart.

#### ५ ANNOTATIONS.

Verse 281. [Which glistening Sapharas.] The Saphara is described as a small white glistening fish which darting rapidly through the water is not unsightly compared to the twinkling glances of a sparkling eye. Ascribing the attributes of female beauty to a stream, ceases to be incongruous when we advert to its constant personification by the Hindus and it is as philosophical as it is poetical to affianc a River and a Cloud. The smiles of rivers, say of the Ocean itself, have often been distributed by poetical imagination thus Lucræti, invoking Venus, says,

*Thiudent æquora ponti.*

*The ocean waves laugh on you :*

for his late translator Mr Good is very angry at the conversion of this laugh into a smile as effected by him during of his predecessors. Milton again gives to the Ocean, more as well as duples :

*Cheer'd with the graceful smell old Ocean smiles.*

And Metastasio, in his beautiful Ode to Venus has,

*E : flutti ridono*

*Nel mar placati*

*The waves now placid play*

*And laugh am in the deep*

\* All these, however as well as our author are far surpassed by Drayton in his Polyolbion where his land and dale forest and river, are constantly described with male or female attributes. With respect to the stream, he is not satisfied with wedd'ng them to various objects, but forcibly subjects them to the pains of parturition. The instances are frequent but we may be content with the follow'ng especially as it is explained and defended by his very learned Illustrators—



तस्याः किञ्चित् कण्ठमिव प्राप्तवानीच्छासं  
 हत्वा नीलं सलिलवसनं मुक्तपेयोनिनखम् ॥  
 प्रस्थानं ते कथमपि सखे लघुमानस्य भावि  
 ज्ञातात्वादः पुलिनजयनां को विहानुं समर्थः ॥ ४३ ॥  
 त्वचिस्सन्दोच्चसितवसुधागन्धसम्पर्कपुरण-

What breast so firm unmoved by female charms ?  
 Not thine, my friend : for now her waving arms,  
 O'erhanging Bayas, in thy grasp enclosed,  
 Rent her corulean vest, and charms exposed,  
 Prove how successfully she tempis delay,  
 And wins thee loitering from the lengthening way. 254  
 Thence, salute, lead along the gentle breeze  
 That bows the lofty summits of the trees ; 259

## ANOTATIONS.

When Pool, quoth she, was young, a lady sea-born for  
 Great Albion to this nymph an earnest suitor was,  
 And bare himself so well, and so in favour came,  
 That he in Little Lane upon this lovely dame  
 Begot three marvellous Isles, his charms and delight.

\* As Albion (son of Neptune), from whom that first name of this Britain was supposed, is well fixed to the fruitful bed of this Pool, thus personated as a sea-nymph, the plain truth (as words may certify your eyes, saving all impropriety of object) is, that in the Pool are seated three isles, Brunsey, Farney, and St. Helen's, an situation and magnitude as I mark them. Nor is the fiction of begetting the Isles improper, seeing Greek antiquities tell us of rivers in the Mediterranean and the Archipelagus, as, Rhodes, Delos, Hiera, the Echinides, and others which have been, as it were, brought forth out of the salt womb of Amphitrite." SCOTCH'S TASTEFULNESS.

म्योतोस्त्रध्वनितसुभगं दन्तिभिः पीयमानः ॥  
 नीचैर्वास्यत्युपजिगमिषोर्देवपूर्वं गिरिं ते  
 शीतो वायुः परिणमयिता काननोदुपश्रयाम् ॥ ४४ ॥  
 तत्र स्तब्धं नियतवसतिं पुष्पमेघीकृतात्मा  
 पुष्पासारैस्त्रपयतु भवान् व्योमगङ्गाजलार्द्रिः ॥

And pure with fragrance, that the earth in flowers  
 Repays profuse to fertilizing showers,  
 Vocal with sounds the elephants excite,  
 To Devagiri wings its welcome flight.

297

There change thy form, and showering roses shed,  
 Bathed in the dews of heaven, on Skanda's head ;  
 Son of the Crescent's god, whom holy ire  
 Called from the flame of all-devouring fire,

296

#### ANNOTATIONS.

Verse 294. Devagiri is the mountain of the deity, and may perhaps be the same with a place called, in the map Dewagur, situated south of the Chambal, in the centre of the province of Malwa, and precisely in the line of the Cloud's progress, which as we shall hereafter find, has been continued nearly due north from Ujjain. This hill is the site of a temple of Kârṭikeya, which, as well as that of Śiva described above, we must suppose to have enjoyed, in the days of antiquity, considerable reputation, or they would not have been so particularly specified in the poem.

Verse 296. Bathed in the dews of heaven] "Moultured with the waters of the Mandakini," the celestial Ganges. Skanda, or Kârṭikeya, is the son of Śiva and Pârâṇī, and the Mars of Hindu mythology. There are various legends respecting his birth, one of which is presently noticed by the poet.

Verse 297. Several instances of the solitary production of offspring occur in the Hindu as well as in the Grecian mythology. Thus, as Pallas sprang from the brow of Jupiter, we have Skanda generated solely by the deity Śiva: Gangâ springs from the head of the same deity and Orontes is the self-born son of the goddess Pârâṇī. The miraculous birth of the warrior deity.

रद्याहेतोर्नैवशशिभृता वासवीनां चनूना-  
मत्यादित्यं हुतवहमुखे सम्भृतं तद्वि तेजः ॥ ४५ ॥

ज्योतिर्लेख्यवलयि गलितं यस्य वहं भवानो  
पुनरोवा कुवलयदलप्रापि कर्णे करोति ॥  
धीतापाङ्गं हरश्चिह्वा प्याययेत्तं मयूरं  
पद्यादद्रियहणगुरुभिर्गोज्जितैर्नक्षत्रेभ्यः ॥ ४६ ॥

To snatch the Lord of Swags from despair,  
And timely save the trembling hosts of air

200

Next bid thy thunders o'er the mountain float,  
And echoing caves repeat the pealing note,  
Fit music for the bird, whose land eye  
Gleams like the horned beauty of the sky,  
Whose moulted plumes, to love maternal dear,  
Lend brilliant pendants to Bhavani's ear

304

#### ANNOTATIONS.

deity Shanda, was for the purpose of destroying Taraka, an Asura or demon, who by the performance of continued and severe austerities, had acquired powers formidable to the gods. The eccentric genius of Southey has rendered it necessary, by his poem, 'The Curse of Kichima,' for me to explain the nature or results of these acts of devotion. The deity of Shanda was cast by Siva into the flame of Agni, the god of fire who, being unable to sustain the increasing burden, transferred it to the goddess Gangâ; she accordingly was delivered of the deity Shanda who was afterwards received and reared, among clumps of the Sara reed (Sarcotum Sara), by the six daughters of a king named Krakâ or according to other legends, by the wives of seven great Rishis or Sages. In either case they form an astrological extension of the Pleiades. Upon his coming to maturity Shanda encountered and killed the demon, who had filled the region of Indra with misery—

Quamvisque fuit de sede Typhoea tris,

Corripuit, fœcesq; morum.

आराध्यन्तं शरदनभवं देवमुल्लसिताम्बा  
 सिद्धदन्वैर्ज्वलकरभयादीणिभिर्दत्तमार्गः ॥  
 व्यालक्षेष्वास्मुरधितनयालम्भजां मानयिष्यन्  
 सोतोमूर्त्या भुवि परिणतां रन्तिदेवस्य कीर्तिम् ॥ ४९ ॥

To him whose youth in Śara thickets strayed,  
 Reared by the nymphs, thy adoration paid, 308  
 Resume thy road, and to the world proclaim  
 The glorious tale of Rantideva's fame,  
 Sprung from the blood of countless oxen shed,  
 And a fair river through the regions spread. 312

#### ANNOTATIONS.

Verse 305 &c. [Whose mouling plumes, to love maternal dear] Skanda, or Kārtikeya, is represented mounted upon a peacock, and Bharata we have already seen is the wife of Śara, and half mother to him deny. We have also noticed the frequency of the allusion to the delight the peacock is supposed to feel upon the appearance of cloudy and rainy weather.

Verse 310. Rantideva is the son of Sanku, and arith is descent from Bharata. Viṣṇu Purāṇa, p. 450.

Verse 311 [Sprung from the blood of countless oxen shed] The sacrifice of the horse or of the cow, the गोमेद or अश्वमेद, appears to have been common in the earliest periods of the Hindu ritual. It has been conceived that the sacrifice was not real, but typical, and that the form of sacrificing only was performed upon the victim, after which it was set at liberty. The text of this passage, however, is unfavourable to such a notion, as the metamorphosis of the blood of the kine into a river certainly implies that blood was diffused. The expression of the original, literally rendered, is, "sprung from the blood of the daughters of Surabhi," that is, 'kine'; Surabhi being a celebrated cow produced at the churning of the ocean, and famed for granting to her votaries whatever they desired. "Daughter of Surabhi" is an expression of common occurrence, to denote the cow.

Verse 312 [And a fair river through the regions spread.] The name of this river is not mentioned in the text of the poem, but is said by the Commentators to be the Charmanvatī; and such a name occurs in Major Wilford's List, from the Persians, amongst those streams which seem to arise from the north west portion of the Vindhya mountains. The modern appellation

तस्यादानुं जलमवनते शक्तिर्यो वर्षचरि  
 तस्यास्मिन्धोः पृथुमपि तनुं दूखावात् प्रवाहम् ॥  
 प्रेक्षिष्यन्ते गगनगतयो नूनमावर्ज्यं दृष्टी-

Each lute armed spirit from thy path retires,  
 Lest drops ungenial damp the tuneful wires  
 Celestial couples, bending from the skies,  
 Turn on thy distant course their downward eyes, 316  
 And watch thee lessening in thy long descent,  
 To rob the rivers scanty stores intent,  
 As clothed in sacred darkness not thine own,  
 Thine is the azure of the costly stone, 320

#### अधोऽध्यायः

appellation of the Charmavati is generally conceived to be the Chambal, which corresponds with it in source and situation, and which, as it must have been traversed by the Cloud in its northerly course would most probably have been described by the poet. It may be curious to trace the change of Charmavati into Chambal which seems very practicable notwithstanding their present dissimilarity Tavernier describing the route from Surat to Agra by way of Brampore calls this river the Chammeinadi, the possessive termination Vati (वती) having been confounded with the Nadi (नदी) a river Chammeinadi is therefore the Chammei river Again the addition Nadi being regarded as superfluous, it has been dropped altogether and we have the Chammei, or Chambal. The word Chammei may readily be deduced from Charmavati as, in the dialects of Hindustan the letters N and L are constantly interchangeable, and careless pronunciation may easily convert Charmel into Chammei, or Chambal.

Verse 314 These two lines occur a little earlier in the Sanskrit but as they seemed more connected with the two following and to be rather awkward in their original position, they have been introduced here.

Verse 319. In sacred darkness not thine own.] Being of the same dark blue colour as Kṛishṇa; a line the poet charges the Cloud with having stolen.

रेकं मुक्तागुणमिव भुवः स्थूलमध्येन्द्रीलम् ॥ ४८ ॥  
 तामुसीर्य्यं यज परिचितभूलतापिधमार्णां  
 पद्मोन्धेपादुपरि विलसत्कृष्णसारगभाषाम् ॥  
 कुन्दक्षेपानुगमधुकरथीजुषामात्मविद्धं  
 पाचीकुर्वन् दशपुरवधूनेनकौतूहलानाम् ॥ ४९ ॥

A central sapphire in the loosened girth  
 Of scattering pearls, that strung the blooming earth.

The streamlet traversed, to the eager sight  
 Of Dāsapura's fair impart delight; 324  
 Welcomed with looks that sparkling eyes bestow,  
 Whose arching brows like graceful creepers glow,  
 Whose upturned lashes to thy lofty way  
 The pearly ball and pupil dark display; 325  
 Such contrast as the lovely Kunda shows,  
 When the black bee sits pleased amidst her snows.

#### ANNOTATIONS.

Verse 321. A central sapphire &c.] This comparison, when understood, is happily imagined, but to understand it, we must suppose ourselves above the Cloud, and to be looking obliquely downwards upon its dark body, as shining drops of rain form a continuous line on either side of it, and connect it with the earth.

Verse 324. Dāsapura, according to its etymology, should mean a district, that of the ten cities. It is said however, by the Commentators to be the name of a city, and by one of them, Mallisāth, to be that of the city of Rantadeva: if he is correct, it may possibly be the modern Rantampore or Rantampore, especially as that town, lying a little to the north of the Chambul, and in the line from Oujain to Tahnasor, is consequently in the course of the Cloud's progress and the probable position of Dāsapura.

Verse 329. Such contrast as the lovely Kunda shows.] The Kunda (*Jasminum pubescens*) bears a beautiful white flower, and the large black bee being seated in the centre of its cup,

as they

ब्रह्मायसि जनपदमध्यायया गाहनान्  
 दोषं क्षनमधनपिशुन कीर्य तद् भजेषा ॥  
 राजन्यानां शितशस्त्रैर्मेघ गाद्रीवधन्वा

Hence to the land of Brahma's favoured sons,  
 O'er Kuru's fatal field, thy journey runs.  
 With deepest glooms hang o'er the deadly plain,  
 Dewed with the blood of mighty warriors slain  
 There Arjun's wrath opposing armies felt,  
 And countless arrows strong Gāndīva dealt,

332

335

## ANNOTATIONS.

they afford a very delicate and truly poetical resemblance to the dark and white ball of a full black eye.

Verse 331. Hence to the land of Brahma's favoured sons.] Brahmavarana (ब्रह्मवर्ण) is the abode of Brahmā, or the holy land of the Hindus. It is thus described by Menu, ii. 17 :

ब्रह्मवर्णमस्मिन् ब्रह्मवर्णम् ॥

॥ देवताभिर्देवैर्देवैर्ब्रह्मवर्णम् ॥

"Between the two divine rivers, Saraswatī and Druhadvatī, lies the tract of land which the sages have named Brahmavarana, because it was frequented by the gods."

Verse 332. Kuru Ekshetra (कुरुक्षेत्र) the Field of the Kurus, is the scene of the celebrated battle between them and the Pandus, which forms the subject of the Mahabharata. It lies a little to the south-east of Takshashra and is still a place of note and pilgrimage. It is not far from Panipat, the seat of another celebrated engagement, that between the assembled Princes of Hindustan, and the combined strength of the Marathas. This part of the country indeed, presenting few obstacles to the movement of large armies has in every period of the history of Hindustan been the theatre of contest arm.

Verse 315. Arjun was the friend and pupil of Krishna, and the chief of the Pandava Princes. He has been long ago introduced to European readers, especially in Sir Charles Wilkins's able translation of the Bhagavad-Gita, and appears, in the opening of that poem as a very amiable light

ब्रह्मवर्णम् तद् देवैर्ब्रह्मवर्णम् ॥

ब्रह्मवर्णम् तद् देवैर्ब्रह्मवर्णम् ॥ ३३३ ॥

धारपातिस्तमिव कमलान्यभ्यपिञ्चन्मुसानि ॥ ५७ ॥

हिता हालामभिमतस्तां रेवतीलोचनाद्वां  
बन्धुप्रीत्या समरविमुखो लाङ्गली यासिपेवे ॥  
कृत्वा तासामभिगममपां सौम्य सारस्वतीना-

Thick as thy drops, that, in the pelting shower,  
Incessant hurle 'round the shrinking flower.

O'er Saraswatī's waters wing your course,  
And inward prove their purifying force;  
Most holy, since, oppressed with heaviest grief,  
The ploughshare's mighty Lord here sought relief;

340

#### ANNOTATIONS

यदि मानवप्रतीकारहस्तं शरापापयः ।

यत्रैषा शो हनुमन्ने येवर्तते भवेत् ॥ ५७ ॥

"Alas! that for the lust of the enjoyments of dominion we stand here ready to murder the  
"hundred of our own blood. I would rather patiently suffer that the sons of Dhritarashtra,  
"with their weapons in their hands, should come upon me, and, unopposed, kill me un-  
"guarded in the field."

Verse 336 As the horses and swords of chivalry received particular names, so the weapons  
of the Hindu knights have been similarly honoured. Gāndava is the bow of Arjuna.

Verse 339 The Saraswatī, or, as it is corruptedly called, the Sursooty, falls from the  
southern portion of the Himalaya mountains, and runs into the great desert, where it is lost in  
the sands. It flows a little to the north-west of Kuru kshetra, and though rather out of the line  
of the Cloud's progress, not sufficiently so to prevent the introduction into the poem of a stream  
so celebrated and so holy

Verse 342. We have here the reason why the waters of the Saraswatī are objects of  
religious veneration. Balarāma is the eldest brother of Krishna. He is called (रुद्र) Linga-  
(रुद्र) Halahasta, &c., from his being armed with a ploughshare, which he is said to have  
employed



मन्तःशुद्धस्वमपि भविता वर्णमावेण कृष्णः ॥ ५१ ॥

तस्मात्तच्छेरनुकतरलं शैलराजावतीर्षीं

No longer qualified the wine cup with his wife,  
But mourned in solitude o'er kindred strife.

344

Thy journey next o'er Kanakhala bends,  
Where Jahnu's daughter from the hills descends.

#### ANNOTATIONS.

employed as hills were formerly used, for putting his enemies down from their horses, &c., which enabled him then to dispatch them with his eloh. Although Krishna took an active part in the warfare between the Kurns and Pândus, Balarama refused to join either party, and retired into voluntary seclusion, filled with grief at the nature of the contest: "deserting" the poet says "his favour ■ liquor marked by the eyes of Retire,"—that is, emulating their brightness as she shared the revels of her husband. *Vishnu Purana*, p. 510, 604

Vers 315. The name is Kalakhala in the original, but it more properly is as given above. The meaning of the word, agreeably to a forced etymology is thus explained in the *Gangâdwâra Mahâtmya* section of the *Skanda Purâna*:

एतत् त्वं यत्तु त्वं वि भवते नर नरनाम् ।

एतत् त्वं त्वं वि भवते नर नरनाम् ॥

What man (नर) is called (एतत्) as not to obtain (न) future happiness from bathing there? Thence the holy sages have called this Tîrtha, by the name of Kanakhala."

It also occurs in this passage of the Harivansa portion of the *Mahâbhârata*

गङ्गाद्वारे नवसृष्टे कनो दे वर वंति ॥

"Gangâdwâra, Kanakhala, and where the moon unperish:"

and, in both instances, is applied to the place where the Ganges descends into the low ground of Hindustân. The name is still retained, as appears from the testimony of an impartial witness, Lieut. Webb, in his *Survey of the Sources of the Ganges*, a survey which has essentially improved the geography of those regions—"The party arrived at Haridwara, and encamped at the village of Kanakhala" (Kankhal) on the west bank of the Ganges, at the distance of about two miles from the *Varâ* Asiatic Researches, II. 419. The Ganges does not now descend at Kankhal and it is a question for geologists to solve whether the Ganges

## जहोः कन्यां सगलनयस्वर्गसोपानपङ्क्तिम् ॥

Whose sacred waters, to Bhagirath given,  
Conveyed the sons of Sagara to heaven

313

### ANNOTATIONS.

has, in the course of nineteen centuries, so corroded the skirts of the mountain, as to have thrown back the gorge through which she passes, a distance of two miles. See note on a view of Kankhal, *Oriental Portfolio*.

Verse 346 Where Jahnū's daughter from the hills descends.] Jahnū's daughter is Gāngā, or the Ganges, which river, "after forcing its way through an extensive tract of mountainous country, here first enters on the plains." It is rather extraordinary that Kalidasa should have omitted the name of Haridwara (Hardwar), and preferred Kanakhala, especially as the former occurs in the Puranas, in the Skanda Purāṇa, as mentioned in the note, page 450, vol. xi. of the Researches, and in this passage from the Matsya Purāṇa, cited in the Purāṇa Sarvasva.

उद्धृतं मुलेभ्य गङ्गा त्रिषु स्थानेषु दुर्लभम् ।

इदितरे प्रसंगे च गङ्गावागतद्वये च

"The Ganges is everywhere easy of access, except in three places, Haridwara, Prayāga, and her junction with the sea." Jahnū is the name of a sage, who, upon being disturbed in his devotions by the passage of the river, drank up its waters. Upon relenting, however, he allowed the stream to issue from his ear, and the affinity of Gāngā to the saint arises from this second birth.

3

Verse 348. Conveyed the sons of Sagara to heaven.] The Ganges, according to the legend, was brought from heaven, by the religious rites of Bhagiratha, the great grandson of Sagar, who, as well as that king had engaged in a long series of acts of austerity, for the purpose of procuring the descent of the river to wash the ashes of Sagar's 60,000 sons. The youths had been reduced to this state by the indignation of Kapala, a saint, whose devotions they had disturbed in their eager quest of the home that was to be the victim of an *Atma-medha* by their father. Their misfortunes did not, however, cease with their existence; in their admission to Swarga depended, according to the instructions of Garuḍa upon the use of the water of the Ganges in the administration of their funeral rites. At this period the Ganges watered the plains of heaven alone; and it was no easy undertaking to induce her to resign those for an humble and earthly course. Sagar, his son Asuman, and grandson Dikpa died without being able to effect the descent of the heavenly stream; but his great-grandson Bhagiratha was more fortunate; and his long-continued austerities were rewarded

by

गीरीवक्रबुद्धिरचना या विहस्येद फेने-  
रगम्भोः क्षेप्यहरमकपेदिन्दुलङ्घनीमिहसा ॥ ५२ ॥

तस्याः पानुं सुपुन इव योषि पूर्वादेलञ्ची  
त्वं चेदच्छस्फटिकविशदं तङ्कयेत्तिर्यग्गम्भः ॥  
संसर्पेन्नासपदि भवतः स्रोतसि छायायाः सौ

She, who with smiling waves disportive strayed  
Through Āmbhu's locks, and with his tresses played;  
Unheeding, as she flowed delighted down,  
The gathering storm of Gauri's jealous frown. 332

Should her clear current tempt thy thirsty lip,  
And then inclining bend the stream to sip;  
Thy form, like Indra's Elephant, displayed,  
Shall clothe the crystal waves with deepest shade. 334

#### ANNOTATIONS.

by the fall of the Ganges, the bathing of the ashes of his ancestors with the holy water, and the establishment of them in the reservoirs of Swarga. The whole story is told in the First Book of the Rāmāyaṇa, from the 321 to the 35th section.

Verse 319. *She, who with smiling waves disportive strayed.* The earth being unable to bear the sudden descent of so great a river as the Ganges, Śiva was induced, at the intercession of King Rurhi, to interpose his sacred head. Accordingly, Gaṅgā first alighted on the head of the deity, and remained for a considerable period wandering amongst the tresses of his long and entangled hair, to the extreme jealousy and displeasure, according to Kālidāsa, of the goddess Gaurī or Pārvatī, Śiva's consort.

Verse 335. *Thy form, like Indra's Elephant.* We have already noticed that presiding deities are attached to the various parts of the compass, and that each of these deities is furnished with a male and female Elephant. Amongst these, the most distinguished is Auṣ-  
132, the Elephant of Indra, in his capacity of Regent of the East.

स्यादस्थानोपगतयमुनासङ्गमेनाभिराना ॥ ५३ ॥

आसीनानां सुरभितरिलं नाभिगन्धैर्मृगाणां

तस्या एव प्रभवमचलं प्राप्य गीरं नृपारैः ॥

वक्ष्यस्यध्ययम्विनयने तस्य शृङ्गे निपण-

शोभा शुभचिनयनवृपोत्सातपद्मोपमेयाम् ॥ ५४ ॥

With sacred glooms the darkening waves shall glide,

As where the Jumna mixes with the tide

As Śiva's Bull upon his sacred neck,

Amidst his crumme, owns some sable speck,

360

So shall thy shade upon the mountain show,

Whose sides are silvered with eternal snow

Where Gunga leads her purifying waves,

And the Musk Deer spring frequent from the caves

364

#### ANNOTATIONS.

„ Verse 353. As where the Jumna mingles with the tide.] The waters of the Jumna or Yamunā, are described as much darker than those of the Ganges at the point of the confluence from the circumstances of the stream being less shallow and less discoloured with clay or sand. Occasionally indeed the waters of the Ganges there are so white from the diffusion of earthy particles, that, according to the creed of the natives the river flows with milk. The confluence of rivers always forms a sacred spot in India but the meeting of the Ganges and Jumna at Prayāga or Allahabad from the sanctity of both the currents and from the supposed subterraneous addition of the Sarasvatī, is a place of distinguished holiness.

Verse 353. As Śiva's Bull upon his sacred neck.] The Bull is the vehicle of Śiva and the animal of the god is always painted of a milk white colour.

Verse 361. And the Musk Deer spring frequent from the caves.] This animal is what is called the Thibet Musk; “but its favourite residence is among the lofty Himalley (Himalaya) mountains, which I de Tartary from Hindustan.” See the best account of the Musk Deer yet published in Gladstone's Oriental Miscellany Calcutta 1793 accompanied with accurate drawings by M. Hume of its figure teeth hoofs, &c.

तं चेदायी सरति सलस्कन्धसहृद्वन्मा  
वाधेतोत्काद्ययितचमरीवालभासे दवाग्निः ॥

From writhing boughs should forest flames arise,  
Whose breath the air, and brand the Yak supplies,

#### ANNOTATIONS.

Verse 365 Should forest flames arise.] The conflagration of the woods in India is of frequent occurrence and the causes of it are here described by the poet. The intertwinning branches of the Saral (*Pinus longifolia*) of the Dambu and other trees, being set in motion by the wind their mutual friction engenders flame. Thus spread abroad by the air and, according to the poet, by the thick tails of the Yak of Tartary or Bos Grunniens (from which Chowries are made) readily communicates to the surroundg foliage, dried up by the heat of the sun and exceedingly inflammable. The burning of a forest is so well described in the *Kisa Sansara* that I cannot avoid citing the passage, although its length perhaps requires an apology :

यदुत्तरवदोद्गारं मुदशम्भयेद्देहा  
यदुत्तरवनेनाम् चित्रवंशुष्कपरी ॥  
दिनः सज्जितान् दीपयोग्या कमज्जादु  
पिपुसति भवमुचैरीक्षनाया यनाया ॥ २२ ॥  
विक्रमनकुम्भसिद्धिद्विज्जाला  
यदुत्तरवनेनोद्गारवनेन नृणे ॥  
मदुत्तरवनेनोद्गारवनेन नृणे ॥  
दिशि दिशि चदिप्या भूयस्य यदुत्तर ॥ २३ ॥  
यदुत्तर यदुत्तरि यदुत्तरि यदुत्तरि  
यदुत्तर यदुत्तरि यदुत्तरि यदुत्तरि ॥  
यदुत्तर यदुत्तरि यदुत्तरि यदुत्तरि ॥ २४ ॥  
यदुत्तर यदुत्तरि यदुत्तरि यदुत्तरि ॥ २५ ॥  
यदुत्तर यदुत्तरि यदुत्तरि यदुत्तरि ॥ २६ ॥

अहंस्वेन शमयितुमलं वारिधारासहस्रे-  
रपन्नार्त्तिप्रशमनफलाः सम्पदो द्युत्तमानाम् ॥ ५५ ॥

ये त्वां मुक्त्यनिमसहनाः स्वाङ्गभङ्गाय तस्मिन्  
दर्पोत्सेकादुपरि शरणा लक्षयिष्यन्त्यलक्षम् ॥

Instant afford the aid 'tis thine to lend,  
And with a thousand friendly streams descend.  
Of all the fruits that fortune yields, the best  
Is still the power to succour the distress.

368

Shame is the fruit of actions indiscreet,  
And vain presumption ends but in defeat.

372

#### ANNOTATIONS

Which, omitting a few repetitions and excesses, may be thus translated

The forest flames—the foliage, sear and dry.  
Bursts in a blaze beneath the torrid sky  
Fanned by the gale, the fires resplendent grow,  
Brighter than blooming Safflower's vermil glow,  
Brighter than Minium's fierceness, as they wind  
Around the branch, or shoot athwart the wind  
Play through the leaves, along the trunk ascend,  
And o'er the top in tapering radiance end.  
The crackling Bamboo rushing flames surround,  
Roar through the rocks, and through the caves resound.  
The dry blade fuel to their rage supplies,  
And fastest flame along the herbage flies,  
Involves the forest tenants in its sphere,  
And in its rapid course outstrips the deer  
Like palest gold the towering ray aspires,  
And waiving gusts diffuse the wasting fires  
Wide fly the sparks, the burning branches fall,  
And one relentless blaze envelopes all.

तान् दुर्गिंयास्तुमुलकाकादृष्टिहासावक्षीयान्  
के वा न ह्युः पलिवपदं निष्फलारम्भयन्ताः ॥ ५६ ॥

तत्र व्यक्तं हृषदि चरणान्वासमर्द्धेन्दुमीले-  
शशब्दत् सिद्धेरुपचितवलिं भक्तिनमः परीयाः ॥

So shall the Śarabhas, who thee oppose,  
Themselves to pain and infamy expose;  
When round their heads, amidst the lowering sky,  
White as a brilliant smile, thy hailstones fly

376

Next to the mountain, with the foot impress  
Of him who wears the crescent for his crest,

#### ANNOTATIONS.

Verse 373. The Śarabha is a fabulous animal, described as possessing eight legs, and of a fierce untractable nature. It is supposed to haunt these mountains especially.

Verse 376. White as a brilliant smile.] It is remarkable that a laugh or smile is always compared to objects of a white colour, by Hindū writers.

Verse 377. Next to the mountain, with the foot impress.] The fancied or artificial print of some saint or deity on hills or detached stones is a common occurrence in the creeds of the East. The idea is not confined to the inhabitants of Hindoos, but is asserted similarly by those of Nepal, Ceylon, and Ara; as may be seen in Turner's Journey to Nepal, Symes's Embassy to Ara, &c. The Mussulmans also have the same notion with respect to many of the Prophets, for they believe that the marks of Adam's feet remain on a mountain in the centre of Ceylon; and that those of Abraham were impressed upon a stone which was formerly at Mecca, and which he had used as a temporary scaffold in constructing the upper part of the primary Ka'ba. A number of similar stones may be found in Kirkland, and other Mohammedan authors. The Himalaya mountains are the scene of most of Śiva's adventures, his religious abstractions, his love marriage, &c., and the place here mentioned may have some connexion with the Ghāt, and neighbouring hill at Haridwar, mentioned in Capt. Payer's account of the survey of the Ganges, by the name of Haridwar, "the foot of Haridwar Śiva."

यस्मिन् दृष्टे करणविगमादूरमुद्धूतपापा  
कल्पन्ते यस्य स्थिराणपदमाप्तये श्रद्धधाना. ॥ ५१ ॥

Devoutly pass, and with religious glow  
Around the spot in pious circles go 380  
For there have Saints the sacred altar raised  
And there eternal offerings have blazed,  
And blest the faithful worshippers, for they  
The stain of sin with life shall cast away, 384  
And, after death, a glad admittance gain  
To Śiva's glorious and immortal train

#### ANNOTATIONS.

Verse 380. Around the spot in pious circles go.] Circumambulating a venerable object, or person is a usual mark of profound respect. Thus, in *Sakuntala* Kanva thus addresses his foster-daughter on the eve of her departure

चले इव ह्यगो दुराग्नीन् प्रदधिपोकुरुष्व ।

"My best beloved come and walk w th me round the sacrificial fire."

And again in the *Rāmāyana* we have the same ceremony described thus

जनकस्य च चतुर्णां पत्नीन् पाणिभिस्सुसृज् ।

चतारले चतुर्णां वक्षिणस्य गते स्थिता ॥

अग्निं प्रदधितं कृत्वा वेदिं दधानवेव च ।

चतुर्णां च महामानं सहस्रान्गो रूपदह ॥

"Hearing the words of Janaka the four supporters of Raghava's race previously placed according to the direction of Vaisishtha, took the hands of the four damsels w th theirs, and with their spouses, circumambulated the fire, the altar the king and the sage."

*Rāmāyana* w th Translation I 60 37

A somewhat similar practice seems to have been in use amongst the Celtic nations. The Highland lurch, who is called to the aid of Waverley "would not proceed in any operation until he had perambulated his coach three times moving from east to west, according to the course of the sun." And Sir Walter Scott observes, in a Note that the Highlanders will still make the *deasil* " (the circumambulation or *pra-dakshina*) around those whom they wish well to."



शब्दायने मधुसन्तिलिः कीचकाः मूर्यमाणाः  
 संरक्ताभिल्लिपुर्गविजयो गीयते किन्नरोभिः ॥  
 निहादी ते मुरज इव चेत् कन्दरेषु ध्वनिः स्यात्  
 सङ्गीतार्थो ननु यदुपतेस्तव भावी समयः ॥ पृष्ठ ॥  
 प्रालेयाद्रेरुपतटमतिक्रम्य तांस्तान् विशेषान्

Here wake the chorus:—bid the thunder's sound.

Deep and reiterated, roll around,

369

Loud as a hundred drums;—while softer strains

The swelling gale breathes sweetly through the canes;

And from the lovely songsters of the skies,

Hymns to the victor of Tripura rise.

392

Thence to the snow-clad hills thy course direct,

And Kramcha's celebrated pass select;

#### ANNOTATIONS.

Verse 391. The lovely songsters of the skies] are the females of the *Kinnaras*, or demigods, attendant upon *Kuvera*, and the musicians of *Svarga*.

Verse 392. Hymns to the victor of Tripura rise.] *Tripura* is the name of a city, or rather, as its etymology implies, three cities collectively: these formed the domain of a celebrated Demon, or *Asur*, destroyed by *Siva*, and were reduced to ashes by that Deity. According to the Commentators, we have here a full and complete concert in honour of *Mahideva*.

Verse 394. And Kramcha's celebrated pass select.] I have not been able to make any thing of this pass or boat (*शिवराज*). The original text states it to be on the very skirt (*उपरि*) of the snow mountain, and calls it also *हृदय*, 'The gate of the guest,' who fly annually this way to the *Mámasarovara* lake. *Kramcha* is described as a mountain, in the *Mahábhárat*, and, being personified, is there called the son of *Mainika*. A mountain also called *Kramcha Meru* occurs in Mr. Willford's *Ísta*, amongst those mountains situated in the north. It must lie at some distance from the plains; and perhaps the Poet, by using the term *उपरि*, implies its relative situation with the loftiest part of the range or proper snow-clad mountains.

हंसद्वारे भृगुपतियशोवत्सं यत्कीञ्चरन्ध्रम् ॥

तेनोदीचीं दिशमनुसेस्तिर्यगायामशोभी

श्यामः पादो बलिनिभमनाभ्युद्यतस्येव विष्णोः ॥ ५९ ॥

That pass the swans in annual flight explore ;

And erst a Hero's mighty arrows tore.

396

Winding thy way due north through the defile,

Thy form compressed, with borrowed grace shall smile

The sable foot that Bali marked with dread,

A god triumphant o'er creation spread

400

#### ANNOTATIONS.

Verse 396. And erst a Hero's mighty arrows tore.] The *hiraucha* pass, or defile, in the *Krauncha* mountain, is said to have been made by the arrows of *Bhṛigupati*, or *Parasurama*, who was educated by *Śiva* on *Mount Kailāsa*, and who thus opened himself a passage from the mountains upon the occasion of his travelling southwards to destroy the *Kakatiya* or military race. *Parasurama* is an *Avatar*, or descent of *Vishṇu*, in the person of the son of the Saint *Jamādagni*; and this Saint being also descended from the celebrated sage *Dīṅṇa*, his son is named *Bhṛigupati*, or, Chief of that race. See *Legend of Parasurama*, *Vishṇu Purāṇa*, p. 401. The flower in the *hiraucha* mountain is, in the *Vāya* and *Vamana Purāṇa*, ascribed to *Kīrītīya*. *Ibid.*, p. 162, note 10.

Verse 399. The sable foot that Bali marked with dread.] The story of *Bali* and the *Vamana*, or dwarf *Araṇi*, was first told by *Bonnat*, and has since been frequently repeated. As the former is a good specimen of the style in which *Hindu* legends were narrated by European travellers in the last century, it may be here inserted. "The fifth incarnation was in a *Draṇi* dwarf, under the name of *Vama*: it was wrought to restrain the pride of the giant *Beli*. The latter, after having conquered the gods, expelled them from *Borgoa*: he was generous, true to his word, compassionate, and charitable. *Vishṇu*, under the form of a very little *Draṇi*, presented himself before him while he was sacrificing, and asked him for three pieces of land to build a hut. *Beli* ridiculed the apparent imbecility of the dwarf, in telling him that he ought not to listen to a demand so trifling,—that his generosity could bestow a much larger donation of land. *Vama* answered, that being of so small a stature, what he asked was more than sufficient. The prince immediately granted his request; and,

# गत्वा चोद्यं दशमुखभुजोच्चासितप्रसृतये

Ascended thence, a transient period rest,  
Renowned Kailasa's venerated guest.

## ANNOTATIONS.

and, to satisfy his curiosity poured water into his right hand which was no sooner done than the dwarf grew so prodigiously that his body filled the universe! He measured the earth with one pace and the heavens with another and then summoned Bely to give him his word for the third. The prince then recognised Vashenou, adored him and presented his head to him: but the god, satisfied with his submission, sent him to govern the Paddalon and permitted him to return every year to the earth, the day of the full moon, in the month of November.

Southern's Voyages in the East Indies, Calcutta edition, vol. I p. 22

Verse 402 Kailasa's venerated guest.] Kailasa, as it here appears a part of the Himalaya range, is in fable a mountain of costly gems or of crystal the site of Kavera's capital, and the favourite haunt of Siva. I shall borrow from the notes to Souhey's *Curse of Kahlama*, a description of it from Baldass, curious enough in itself but still more so for its strange medley of accuracy and incorrectness and its uncouth transformation and commixture of the Sanskrit names. "The residence of Isora (Iwara or इवरा) is upon the silver mount Kalaja (Kailasa or किलास) in the south of the famous mountain Mahamara, being a most delicious place planted with all sorts of trees that bear fruit all the year round. The roses and other flowers send forth a most odiferous scent, and the pond at the foot of the mount is enclosed with pleasant walks of trees that afford an agreeable shade whilst the peacocks and divers other birds entertain the ear with their harmonious noise as the Indian women do the eyes. The circumjacent woods are inhabited by a certain people called Minis or Minis (Ruhis or रुहि) who, among the conversation of others spend their time in offering daily sacrifices to the god.

"It is observable that though these Pagans are generally black themselves, they do represent these Illas to be of a fair complexion with long white beards, and long garments hanging cross-ways, from about the neck down over the breast. They are in such high esteem among them that they believe whom they bless are blessed and whom they curse are cursed.

"Within the mountain lives another generation called Jaxaguntara (Yaksha or यक्ष and Kinnara or किन्नर) and Quendra (Indra or इन्द्र) who are free from all trouble, and spend their days in continual contemplation praise and prayers to god. Round about the mountain stand seven ladders by which you ascend to a spacious plain in the middle whereof is a bell of

कैलासस्य चिदश्वनितादर्पणस्यातिथिः स्याः ॥  
 मुक्तोच्छ्रयैः कुमुदविशदैर्यो वितत्य स्थितः खं  
 राशभूतः प्रतिदिशमिव अचक्षुःस्थाट्टहासः ॥ ६० ॥

That mount, whose sides with brightest lustre shine,  
 A polished mirror, worthy charms divine ; 404  
 Whose base a Râvan from its centre wrung,  
 Shaken, not sundered, stable though unstrung ;  
 Whose lofty peaks to distant realms in sight  
 Present a Śiva's smile, a lotus white. 408

#### ANNOTATIONS.

of silver and a square table, surrounded with nine precious stones of diverse colours; upon this table lies a silver rose, called *Tamarepus* (?), which contains two women as bright and fair as a pearl: one is called *Brigman* (?), i.e. 'The lady of the mouth,' the other *Tarasin* (?), i.e. 'The lady of the tongue;' because they praise God with the mouth and tongue. In the centre of this rose is the triangle of *Qairalinga* (*Siva-linga*), which, they say, is the permanent residence of God." *BALDESA*. The latter part of this description is quite new to the *Pandita*, and I suspect is rather *Muhammedan* than *Hindu*. Lucile is said of *Kailâsa* in authentic *Hindu* legend. See *Vishnu Purâna*, p. 172.

Verse 404. Shaken, not sundered, stable though unstrung.] This alludes to a legend of *Râvânâ's* having attempted to remove the mountain from its situation; although he did not succeed as well as *Satan* and his competitors, when,

"From their foundations loosening to and fro,  
 They [lacked the seated hills."

He considerably damaged his foundations. The story perhaps originates with the famous vibrating rock at *J'ahâbal* parang; of which it may be said, as is observed by *Selden* of *Malambur* (i.e. *Ambrose's* stone in *Corwall*, not far from *Penzance*, that "it is so great, that many men united strength cannot remove it, yet with one finger you may wag it."

Verse 407. Whose lofty peaks to distant realms in sight.] The lofty peaks of the *Himalaya* range of mountains are very justly stated by the poet to be visible to surrounding regions (*क्षितिम्*). They are seen, in the north, from situations more remote than those in which any other peaks have been observed; and the supposition of their exceeding even the *Andes* is elevation has been confirmed by recent inquiries.

उत्पश्यामि त्वयि तटगते त्रिग्वभिवाञ्चनाभि  
 सद्यःकृत्तद्विस्दशनन्देदगौरस्य तस्य ॥  
 गोभामद्रेः स्तिमितनयनप्रेक्षणीयां भविषी-  
 मंगन्यस्ते सति हलभृतो मेचके याससीव ॥ ६१ ॥

And lo! those peaks, than ivory more clear,  
 When yet unstained the parted tusks appear,  
 Beam with new lustre, as around their head ;  
 Thy glossy glooms metallic darkness spread ;  
 As shews a Halabhrīta's sable vest,  
 More fair the pallid beauty of his breast.

412

## ANNOTATIONS.

Verse 412. Thy glossy glooms metallic darkness spread.] The expression in the original (त्रिग्वभिवाञ्चनाभि) may be rendered, "shining like glowy powdered antimony," a preparation used for darkening the eye-lashes or the edges of the eye-lids, a practice common to the females of the East. It is also explained to mean merely, "black divided antimony;" and the shining greyish-blue of the sulphuret of antimony, the substance alluded to, may often be observed in the hue of heavy clouds.

Verse 413. Halabhrīta is a name of Balarāma; and implies, as has been before explained, his use of a ploughshare as a weapon. He is represented of a white colour, clothed in a dark-blue vest, and is thus alluded to in the introduction to the Gita Govinda of Jayadeva:

वह्निं वपुर्नि विपुले वरुणं वल्लभां हलहस्तिभीतिरिद्धिद्वयमुवचम् ॥

वेश्म भृगुहस्तपुष्पं यव भगदीयं हरे ॥

Thus translated by Sir William Jones, in his Essay on the Chronology of the Hindus: "Thou bearest on thy bright body a mantle shining like a blue Cloud, or like the water of the Yamuna tripping towards thee through fear of thy furrowing ploughshare, O Govara! assuming the form of Balarāma, be victorious O Hero! Lord of the Universe."

Verse 415. In sport may Gauri with her Śiva stray] I have already noticed that these mountains are the scene of Śiva's loves and sports: they may still be considered as his favourite haunts, for some traces of him seem to start up in every direction amongst them. See the late Travels to the Source of the Ganges, and Col. Hardwicke's Tour to Sincagar

हिवा तस्मिन् भुजगवलयं शम्भुना दत्तहस्ता  
 क्रीडाशिले यदि च विहेष्ट पादचारेण गीरी ॥  
 भङ्गीभक्त्या विरचितवपुः स्तम्भितान्तर्जलैः  
 सोपानत्वं ब्रज यदसुरास्पर्शमारोहणेपु ॥ ६२ ॥

तपायश्यं बलयकुलिशोद्धृतनोद्वीर्यतोयं  
 नेप्यन्ति त्वां सुरसुवतयो यन्त्रपाशगृहत्वम् ॥

Haply across thy long and mountain way  
 In sport may Gauri with her Śiva stray;  
 Her serpent bracelet from her wrist displaced,  
 And in her arms the mighty god, embraced.  
 Should thus it fortune, be it thine to lend  
 A path their holy footsteps may ascend;  
 Close in thy hollow form thy stores compress,  
 While by the touch of feet celestial blest.

Then shall the nymphs of heaven, a giddy train,  
 Thy form an instrument of sport detain;  
 And with the lightning, round each wrist that gleams,  
 Shall set at liberty thy cooling streams.

#### ANNOTATIONS.

Verse 421. *Thy form an instrument of sport.*] Literally, "They shall take thee as being the abode of an artificial water-work"—a jet-d'eau, or shower-bath; or, according to some of the Commentators, a vessel for sprinkling water, either a common syringe or squirt, or the more elegant Asiatic apparatus in use for sprinkling perfumed waters, especially rose-water—a *Qool-b-pish*.

Verse 422. *And with the lightning, round each wrist that gleams.*] The diamond and thunderbolt, according to Hindu notions, are of one substance, and are called by the same appellation (वज्र). As the fall of the thunderbolt is usually followed by rain, and may there-

ताभ्यो मोक्षस्तव यदि सरो घर्मलव्यस्य न स्यात्  
 त्रीडालोलाः श्रवणपर्यैर्गर्जितैर्भाययेस्ताः ॥ ४३ ॥

हेमाम्भोजप्रसवि सलिलं मानसस्याददानः  
 कुर्वन् कामान् द्यणमुखपटप्रीतिर्मैरावतस्य ॥  
 धुन्वन् वातैस्सजलपृषतैः कल्पवृक्षाशुकानि

But should they seek thy journey to delay—

A grateful solace in the sultry day—

428

Speak harsh in thunder, and the nymphs shall fly

Alarmed, nor check thy progress through the sky,

Where bright the mountain's crystal glories break,

Explore the golden lotus-covered lake ;

432

Imbibe the dews of Mánasa, and spread

A friendly veil round Airavata's head ,

#### ANNOTATIONS.

be considered as its cause, the proximity and the mutual friction of the same substance upon the wrists of our young ladies is, in like manner, supposed to occasion the dispersion of the fluid treasures of the Cloud.

Verse 433. *Mánasa*, *Manasarovara*, or commonly *Man-sarovar*, is a celebrated lake situated in the centre of the *Himálaysa* mountains, and was long said to be the source of the *Ganges* and *Brahmaputra* rivers; with respect to the first of these, the statement has been found to be erroneous, and we have no positive proofs of its accuracy with regard to the latter. When the passage in the text was translated, the chief information regarding the latter was derived from the vague reports of Hindu Pilgrims. Since then, *Manasarovara* was visited by that enterprising traveller, *Moorecroft*. He has not yet had a successor.

We here take leave of the geographical part of the poem, which is highly creditable to *Kálidása's* accuracy, and now come to the region of unwarmed fable the residence of *Enróa* and his attendant *dámgodas*.

Verse 431. A friendly veil round Airavata's head.] Indra's Elephant, *ut supra*, verse 333.

आयाभिवस्फटिर्विशदं निर्विशेस्तं नगेन्द्रम् ॥ ६४ ॥

तस्योत्तङ्गे प्रणयिन इव सस्तनङ्गादुकूलां  
न त्वं दृष्ट्वा न पुनरलकां ज्ञास्यसे कामचारिन् ॥  
या वः काले वहति सलिलोद्गारमुच्चैर्विमानै-  
र्भुक्ताञ्जलयथितमलकं कामिनीवाभवृन्दम् ॥ ६५ ॥

विद्युत्तन्तं ललितवनितास्सेन्द्रचापं सचिचा-  
स्रङ्गीताय प्रहतमुरजाः क्षिप्रगभीरघोषम्

Or, life dispensing, with the Zephyrs go,  
Where heavenly trees with fainting blossoms blow 436

Now on the mountain's side, like some dear friend,  
Behold the city of the gods impend,  
Thy goal behold, where Ganga's winding rill  
Skirts like a costly train the sacred hill,  
Where brilliant pearls descend in lucid showers,  
And Clouds, like tresses, clothe her lofty towers.

There every palace with thy glory vies,  
Whose soaring summits kiss the lofty skies. 444

#### ANNOTATIONS.

Verse 436. Where heavenly trees with fainting blossoms blow] Literally the Kalpa trees, one of the five kinds which flourish in Indra's heaven. They are thus enumerated in the Amara Koṣha:

रुचेते देववस्ते मन्दातः पारिताम्यः ।

कन्यानां फलपुष्पश्च पुनरि वा हस्तिन्दनम् ॥

Verse 438. The city of the gods : : pen-a.] Alaka, the capital of Ikṣvaku.



चनस्तोर्यं मयिनयभुजलुङ्गमवलहायः।  
 प्रासादास्त्वां तुल्यितुमलं यच्च तैस्त्रिविधैः ॥ ६६ ॥  
 हस्ते लीलाकमलमलकं बालकुन्दानुविद्ध  
 मीता लोमप्रसवरजसा पाखुतानाननयीः ।

Whose beauteous inmates bright as lightning glare,  
 And labors mock the thunders of the air,  
 The rainbow flickering gleams along the walls,  
 And glittering rain in sparkling diamonds falls  
 There lovely triflers wanton through the day,  
 Dress all their care, and all their labour play;  
 One while, the fluttering Lotus fans the fair,  
 Or Kunda top-knots crown the jetty hair

4-5

152

## NOTATIONS

Verse 449 I have availed myself of the aid of the Commentators to make out this passage rather more fully than it occurs in the original, and consequently more intelligibly to the English reader. The poet describes the toilet of the Yakshini, or female Yakshas through the six seasons of the year by mentioning as the selected flowers, those peculiar to each period. Thus the Lotus blooms in Sarat or the sultry season, two months of our autumn, the Kunda (*Jasminum pubescens*) in Siara or the dewy season, the Lodhi, a species of tree (*Symplocos racemosa*, Rox.) is in blossom in Hemanta or winter the Kauraka (*Gomphrena glaberrima*) in Varsata or spring the Sirisha (*Mimosa Sirisha*) in the hot month, or Grishma, and the Nipa or Kadamba (*Nandea Kadamba*) at the setting in of the rains. It is to the Commentators also that I am indebted for the sole occupation of the goddesses being pleasure and love. The fact is,

—To sing to dance,

To dress, and troll the tongue, and roll the eye,

constitutes a very well educated female according to the customs of Hindoostan. We cannot help, however being pleased with the simplicity and propriety of taste which gives to the graceful ornaments of nature so prominent a part in the decoration of feminine beauty

चूडापात्रे नवकुसुमं चारुकर्णे गिरीपं  
सीमन्ते -पि तदुपगमजं यच्च नीपं वधूनाम् ॥ ६७ ॥

यस्यां यथास्मितमणिमयान्वेत्य हर्म्यस्थलानि  
ज्योतिष्छायाकुसुमरचितान्युत्तमस्तीसहायाः ॥  
छासेवन्ते मधु रतिसं कल्पवृक्षमसूतं  
तत्रभीरुनिषु शनकैः पुष्करेप्याहतेयु ॥ ६८ ॥

Now, o'er the cheek the Lodh's pale pollen shines,  
Now midst their curls the Amaranth entwines.

These graces varying with the varying year,  
Śirisha-blossoms deck the tender ear;

458

Or new Kadambas, with thy coming born,  
The parted locks and polished front adorn.

Thus graced, they woo the Yakshas to their arms,  
And gems, and wine, and music, aid their charms.

460

The strains divine with art celestial thrill,  
And wines from grapes of heavenly growth, distil.

The gems bestrew each terrace of delight,  
Like stars that glitter through the shades of night.

464

#### ANNOTATIONS.

Verse 462. And wines from grapes of heavenly growth distil.] So MILTON, *Paradise Lost*, v. 426:

—In heaven, the trees

Of life ambrosial frutage bear, and vines yield nectar

And again, line 835:

—Refined nectar flows,

Fruit of delicious vines, the growth of heaven.

Verse 464. Like stars that glitter through the shades of night.] Thus B. JONSON:

The starrs that are the jewels of the night,

गत्युक्तम्यादलकपतितिर्यच मन्दारपुष्पैः  
 क्लृप्तयेदिः कनकनलिनेः कण्विविधंशिभिश्च ॥  
 मुक्ताजालिस्तनपरिस्तरिच्छिन्नसूचैश्च हरि-  
 नेशो मार्गस्सवितुस्सूयते कामिनीनाम् ॥ ६९ ॥  
 नीवीवन्धोद्धुसितगिधिलं यच्च यक्षाङ्गनानां

There, when the Sun restores the rising day,  
 What deeds of love his tell-tale beams display !  
 The withered garlands on the pathway found ;  
 The faded lotus prostrate on the ground ; 429  
 The pearls, that bursting zones have taught to roam,  
 Speak of fond maids, and wanderers from home  
 Here filled with modest fears, the Yaksha's bride  
 Her charms from passion's eagerness would hide ; 472

ANNOTATIONS.

Verse 470 Speak of fond maids, and wanderers from home.] I have already mentioned that the Hindus always send the lady to seek her lover, and they usually add a very reasonable degree of ardour and impatience. Our poet, in another place, compares the female so engaged to a rapid current. Thus, in the *Rita Saubhāra* :

निपातयन्तः पवित्राद्गुह्यम्  
 मृदुवैर्निलिटीर्णमैतेः ।  
 क्षिप्यः प्रकम्प इव भावविभवाः  
 प्रसान्निध्यस्तुल्यं पथेनिहिम् ॥

Fast flow the turled torrents, as they sweep  
 The shelving valleys to regain the deep :  
 Impetuous as the maid whom passion warms,  
 And drives impatient to her lover's arms,  
 Along they bound with unresisted force,  
 And brags and trees demolish in their course

यासः कामादनिभृतकरेप्याक्षिपासु प्रियेषु ॥  
 अर्चिस्तुद्धानभिमुखगतान् प्राप्य रत्नप्रदीपान्  
 ह्रीमूदानां भयति विफलप्रेरणा चूर्खनुष्टिः ॥ ७० ॥

नेषा नीतास्सततगतिना ये विमानायभूमी-  
 रालेख्यानां सज्जलकणिका दीपमुत्पाद्य सद्यः ॥  
 शङ्कास्पृष्टा इव जलमुचस्त्वाहश गम जालै-

The bold presumption of her lover's hands  
 To cast aside the loosened vest, withstands;  
 And, feeble to resist, bewildered turns  
 Where the rich lamp with lofty radiance burns, 470  
 And vainly whelms it with a fragrant cloud  
 Of scented dust, in hope the light to shroud  
 The gale that blows eternally their guide,  
 High over Alaká the clouds divide 480  
 In parted masses, like the issuing smoke  
 Of incense by the lattice-meshes broke :  
 Scattered they float, as if dispersed by fear,  
 Or conscious guilt spoke retribution near, 484

#### ANNOTATIONS.

Verse 478. Of scented dust.] She casts upon it a handful of Chûrṇa: which means not only any powdered or pounded substance, but especially aromatic powders, which we may suppose to constitute part of an Indian lady's toilet, as they did in the last century of those of Europe, when the toilet of a belle was equipped

With patches, powder-box, palm, perfumes.

धूमोत्तारानुकृतिनिपुणा जर्जर निप्यतन्ति ॥ ७१ ॥

यच्च स्त्रीणां प्रियतमभुजोद्धासितालिङ्गिताना-  
मङ्गलानिं मुरजनितां तन्नुजालावलम्बाः ॥

त्वत्सरोधापगसविशदैः प्रेरिताश्चन्द्रपादि-  
र्यालुम्यन्ति स्फुटजललयस्यन्दिनश्चन्द्रकान्ताः ॥ ७२ ॥

मत्ता देवं धनपतिसखं यत्र साक्षादसन्तं

Their just award for showers that lately soiled  
Some painted floor, or gilded roof despoiled.

Ere yet thy coming yields opposing gloom,  
The moon's white rays the smiling night illume,  
And on the moon gem concentrated fall,  
That hangs in woven nets in every hall,  
Whence cooling dew upon the fair descend,  
And life renewed to languid nature lend

198

4

What though while Śiva with the god of gold  
Delights a friendly intercourse to hold;

#### ANNOTATIONS.

Verse 466 : Some painted floor] It is customary amongst the Hindus, upon festival occasions, to smooth and paint the ground on which worship is to be performed, or the assembly to be held. As this spot is generally in an open area within the walls of the house, a shower of rain is of course very hostile to such decoration.

Verse 469 The moon-grass, or Chandak nta (चन्द्रकान्ता) which is supposed to absorb the rays of the moon and to emit them again in the form of pure and cool moisture.

प्रायश्चापं न वहति भयान्मन्मथः पद्मदन्तम् ॥  
 सभूभङ्गप्रहितनयनेः द्यामिलक्ष्म्यमोघे-  
 स्तस्यारम्भश्चदुलबनितापिधमेरेय सिद्धः ॥ ७३ ॥  
 क्षयानारं धनपतिगृहादुत्तरेणास्मदीयं

The Lord of Love, remembering former woe,  
 Wields not in Alaká his bee-strung bow,  
 Yet still he triumphs: for each maid supplies  
 The fatal bow with love-inspiring eyes;  
 And wanton glances emulate the dart,  
 That speeds unerring to the beating heart.

493

500

Northward from where Kuvera holds his state,  
 Where Indra's bow surmounts the arching gate;

#### ANNOTATIONS

Verse 493. The Lord of Love, remembering former woe.] This alludes to the fate which befel the Hindu Cupid upon his assailing Siva, whom, at the desire of the gods, he inflamed with the love of Parvati. Siva, in his wrath, reduced the little deity to ashes, by a flame from the eye in his forehead, and, although he was subsequently restored to animation, he is here supposed to remain in dread of his former enemy. The whole story is sparsely told in Sir William Jones's *Hymns to Camdeo and to Durgá*.

Verse 499. And wanton glances emulate the dart.] The eye-darting arrows is an idea familiar to English poetry, as in these instances:

Her eye darted contagious fire.

MILTON.

Her eyes carried darts of fire,

Feathered all with swift desire

GREENE'S "Never too late."

I more perceive how in her glancing sight

Legions of loves with little wings did fly,

Darting their deadly arrows fiery bright.

SPENCER Sonnet 16.

And those love-darting eyes shall tell no more

Pope's *Elegy*

दृष्टाक्षं सुरपतिधनुश्चारुणा तोरणेन ॥  
 यस्योद्याने कृतव्रतनयः कान्तया वर्द्धितो मे  
 हस्तमायस्तवकनमितो बालमन्दारवृक्षः ॥ ७४ ॥

वापी चास्मिन् मरुतशिलावदसोपानमार्गा  
 हिमच्छन्ना कमलमुकुलेः सिग्धवैदूर्यनालिः ॥  
 यस्यास्तीये कृतवसतयो ज्ञानसं सचिकृष्टं  
 न ध्यास्यन्ति ध्यपगतशुचस्त्वामपि प्रेक्ष्य हंसाः ॥ ७५ ॥

Where on rich boughs the clustering flower depends,  
 And low to earth the tall Mândâra bends,  
 Pride of the grove, whose wants my fair supplies,  
 And nurtures like a child—my dwelling lies

501

There is the fountain, emerald steps denote,  
 Where golden buds on stalks of coral float,  
 And for whose lumpid waves the Swans forsake  
 Pleased at thy sight, the mount encircled lake

506

#### ANNOTATIONS.

Verse 501. The tall Mândâra.] The Coral tree, *Erythrina Indica*.

Verse 506. And nurtures like a child.] Tenderness and attachment to natural objects is one of the most pleasing features in the poetical compositions of the Hindus. It is very frequently expressed, and perhaps in few places with more beauty than in the drama of Sakuntala, where you depart from the bower of her foster father she bids adieu to the plants she had carefully tended, and the orphan lawn she had reared. The whole of this scene must be read with pleasure and may be classed with the departure of Goldsmith's village family from Auburn and the farewell of Eve to the bowers of Paradise.

यस्यात्तीरे रचितधिसरः पेशलेत्स्निनीलिः  
 क्रीडाशीलः प्लवककदलीवेष्टनः प्रेक्षणीयः ॥  
 महेहिन्याः प्रिय इति सरो चेत्तत्ता प्तातरेण  
 प्रेक्ष्योपान्तस्फुरितजडितं त्वां तमेव स्मरन्नि ॥ ७६ ॥

रक्ताशोकधलकिशलयः केसरस्तव यान्तः  
 प्रत्यासन्नः कुरुवकवृतेर्भाषवीमसम्पस्य ॥

Soft from the pool ascends a shelving ground,  
 Where shades devoted to delight abound ; 512  
 Where the cœrulean summit towers above  
 The golden circle of a plantain grove :  
 Lamented haunts ! which now in thee I view,  
 As glittering lightnings girt thy base of blue. 516  
 See where the clustering Mādhavi entwines,  
 And bright Kuruvaka the wreath confines ;  
 Profuse, Āśoka sheds its radiant flower,  
 And budding Keśara adorns the bower : 520

#### ANNOTATIONS.

Verse 517 The Mādhavi entwines.] This Creeper (*Gartiera racemosa*, or *Banisteria Bengalensis*) is often alluded to by the Poets, for its superior elegance, and the beauty of its red blossoms.

Verse 518. Kuruvaka is the crimson Amaranth. The Sanskrit name is also applied to a few species of *Barleria*.

Verse 519 Profuse, Āśoka sheds its radiant flower.] *Jonsea Āśoka*, speaking of which Sir William Jones says "The vegetable world scarcely exhibits a richer sight than an Āśoka tree in full bloom.

Verse 520 And budding Keśara.] A tree yielding a strong smelling flower (*Umansop elonga*).



एकस्तस्यास्तव सह भया यामपादंभिलाषी  
गङ्गापत्नी पदनमदिरं दोहदच्छयनास्याः ॥ ७१ ॥

तन्मध्ये च स्फटिकफलका चाञ्चनी वासयति-  
नूले यद्वा मणिभिरतिप्रौढवंशप्रकाशैः ॥  
तालेशिञ्जललयमुग्धैः वाननया नर्तितो मे  
बालप्यासो दिवसयिगमे नीलकण्ठः सुदृढ वः ॥ ७८ ॥

These are my rivals, for the one would greet,  
As I would willingly, my charmer's feet,  
And, with my fondness, would the other sip  
The grateful nectar of her honeyed lip

524

A golden column, on a crystal base,  
Begirt with jewels, rises o'er the place  
Here, when the evening twilight shades the skies,  
The blue-necked Peacock to the summit flies,  
And moves in graceful circles to the tone  
My fair awakens from her tinkling zone

525

#### ANNOTATIONS.

Verse 521. *These are my rivals &c.*] These allusions refer to some particular notions of the Hindus respecting the Kessra and Asoka, which plants are said to blossom upon being touched respectively by the face or foot of a female: the story is, probably originally poetical.

Verse 529. *The blue-necked Peacock to the summit flies.*] The wild Peacock, although it lays its nest upon the ground is said, by Captain Williamson to roost constantly on the loftiest trees.

Verse 530. *My fair awakens from her tinkling zone.*] A girdle of small bells (युद्धदिङ्क) is a favourite Hindu ornament also silver circles at the ankles and wrists, which emit a noise as the wearer moves.

एभिस्सापो इदमनिहितैर्लक्ष्यैर्लक्ष्येयाः  
 दारोमान्ते लिखितवपुषो शङ्खपद्मी च दृष्टा ॥

*These be thy guides—and faithfully preserve  
 The marks I give thee: or e'en more, observe,  
 Where painted emblems holy wealth design,  
 Kuvera's treasures—that abode is mine.*

532

# ANNOTATIONS.

Ver 531 Kuvera's treasures.] Thick with sparkling oriental gems

The portal alone.—

Paradise Lost, B. ix. 807.

For such Kuvera's nine treasures are sometimes supposed to be. Hāṁsarāma, commenting upon Amara, thus enumerates them, from the Śabdārṇava:

पद्मी शङ्खी महापद्मः शङ्खो मकरदण्डी ।

शुक्लचन्द्रीकलाय सर्वेषु निषयो नवः ॥

"The Padma, Mahāpadma, Śaṅkha, Makara, Kachhapa, Mahunda, Nanda, Nīla, and Kharva, are the nine Nidhis." The Śabda Ratnāvalī also has the same reading. In Hema-chandra, and the Śabda Mala, शुक्ल is substituted for मक्. Nidhi (निधि) is the generic name, but how it should be rendered into English, I am not prepared to say. Mr Colebrooke calls the particular Nidhi, 'suniferous gems.' See his translation of the Amara Kośa. Some of the words bear the meanings of precious or holy things: thus, Padma is the Lotus, Śaṅkha the shell or conch. Again, some of them imply large numbers; thus, Padma is 10,000 millions, and Mahāpadma is 100,000 millions, &c., but all of them are not received in either the one or the other acceptation. We may translate almost all into things: thus, a lotus, a large lotus, a shell, a certain fish, a tortoise, a crest, a mathematical figure used by the Japans. Nīla refers only to colour, but Kharva, the ninth, means a dwarf. Mr Kindersley, translating through the medium of the Tamil, has called eight of Kuvera's gems, the coral, pearl, cat's-eye, sapphire, diamond, sapphire, ruby, and topaz. The ninth he leaves undetermined. In Dr Hunter's Dictionary, I find one only of the nine in the Hindoostanee Language, नील or نیلم Neelum or Neelam, derived from नीलमणि 'a blue gem,' and interpreted the sapphire. पद्मपाद Padma-colour, means a Ruby, and possibly the Padma may be the same; perhaps कच्छप, the tortoise, means tortoise shell, and Makara may be an error for Maraka or Marakata, an Emerald, or it may imply the same from the green colour of a fish: there, however, are mere conjectures. Agreeably to the system of the Taittiriya, the Nidhis are personified

मन्दच्छायं भयनमधुना मद्भियोगेन नूनं  
सूर्यापाये न सलु कमलं पुष्पति स्वामभिल्याम् ॥ ७९ ॥

गत्वा सद्यः कलभतनुतां तत्परिनाणहेतोः  
हीडाशिले प्रथमकक्षिते रम्यसानौ निपत्यः ॥  
अर्हस्यन्तर्भवन्पतितां कर्तुमस्यास्यभासं  
खद्योतालीविलसितनिभां विद्युदुन्मेपदष्टिम् ॥ ८० ॥

Haply its honours are not now to boast,  
Dimmed by my fate, and in my exile lost. 537  
For when the sun withdraws his cheering rays,  
Faint are the charms the Kamala displays  
To those loved scenes repaired, that awful size,  
Like a young elephant, in haste disguise, 540  
Lest terror seize my fair one, as thy form  
Hangs o'er the bullock, and portends the storm  
Thence to the inner mansion bend thy sight,  
Diffusing round a mild and quivering light, 544  
As when, through evening shades, soft flashes play  
Where the bright fire fly wings his glittering ray

## ANNOTATION 3

personified, and upon certain occasions as the worship of Lalitamba, the goddess of prosperity &c., come in for a share of religious veneration. They have also their peculiar legends or mystical verses.

Verse 538. The Kamala is a name of the lotus.

Verse 546. Where the bright fire-fly wings his glittering way] The fire fly presents a very beautiful appearance as its soft and twinkling light is contrasted with the deep shade of the butter, in which it may be seen as given number during the hot season. The phenomenon is common to the East and the West India and it may be worth while to see the effect produced

## तन्वी श्यामा शिरादधना यक्षपिपासीरी

There, in the fane, a beauteous creature stands,  
The first best work of the Creator's hands,

549

## ANNOTATIONS.

produced by it on different persons and at different periods. Moore, meeting with it in America, writes some elegant stanzas on the subject, and adds to the lightness of his verse the solidity of prose in the authority of this note — "The lively and varying illumination with which these fire-flies light up the woods at night gives quite an idea of enchantment. *Panées mouches se développant de Polcaris de ces arbres et s'approchant de nous, nous les voyions sur les oranges jaunes, qu'ils mettaient tout en feu, nous rendant la vue de leurs beaux fruits, que la nuit avait ravie, &c.—L'Histoire Des Antilles.*" See Moore's Odes and Epistles. We have now to hear the description of a Traveller of 1672, the learned and very devout Johannes Fryer, M.D.

"The next day at twelve o'clock at noon, we struck into our old road at Moorbar from whence, before we were misguided; we packed hence by five in the afternoon and left our burnt wood on the right-hand but entered another which made us better sport, deluding us with false flames, that you would have thought the trees on a flame and presently as if untouched by fire, they retained their wonted verdure. The Cooks beheld the sight with horror and amazement, and were consulting to set me down and shift for themselves whereof being informed, I cut two or three with my sword and by breathing a vain Jet Shitan (the Devil) out, who was crept into their fauces and led them as they do a starting jade to smell to what their wall-eyes represented amiss, where we found an host of flies, the subject both of our fear and wonder who the sultry heat and moisture had generated into being the certain prodromus of the ensuing rain which followed us from the hills. This gave my thoughts the contemplation of that numerous bush crowned with innocent flames that gave to Moses so pleasant and awful a prospect, the fire that consumes every thing seems rather to drive than offend it."

Verse 549 The first best work of the Creator's hands.] Literally the first creation of Pinakini: and first' may refer to time, or to degree: it most probably here means best.' ■ Milton speaking of Eve:

"Oh, Fairest off'creation! last and best  
Of all God's works."——

Paradise Lost, B. 11. 896

We now enter upon perhaps the most pleasing part of this elegant Hindu poem the description of the Yaksha's wife. It may perhaps come under the denomination of those who, according

मये घामा चक्षितहरिणीप्रेक्षणा निवन्नाभि ॥  
 श्रोणीभारदलसगमना स्तोदनम्रा स्तनाभ्यां  
 या तत्र स्याद्युवक्तिविषये सृष्टिरद्यैव यातुः ॥ ६१ ॥  
 तां जानीयाः परिमितकथां जीवितं मे द्वितीयं

Whose slender limbs inadequately bear  
 A full-orbed bosom, and a weight of care,  
 Whose teeth like pearls, whose lips like Bimbas show,  
 And fawn like eyes still tremble as they glow  
 Lone as the widowed Chakravāki mourns,  
 Her faithful memory to her husband turns,

606

ANNOTATIONS.

to the illiberal and arrogant criticism of such a writer as a Mr Parker, prove, "That the climate of India, while it inflames the imagination, impairs the judgment;" when, standing in very little awe of such a poetical censor, I advance an opinion, that we have few specimens, either in classical or modern poetry of more genuine tenderness or delicate feeling.

Verse 551. Whose lips like Bimbas show.] The Bimba (*Bryonia grandis*) bears a red fruit, to which the lip is very commonly compared.

Verse 552. The Chakravāki is the ruddy goose (*Anas Casarca*) more commonly known in India by the appellation, Brahmany Duck or Goose. These birds are always observed to fly in pairs during the day but are supposed to remain separate during the night. In the Hindoostanee Philology of Messrs. Gilchrist and Roebuck, an amusing account of the popular belief on this subject is thus given: "This bird, in the poetry of the Hindus, is their turtle-dove, for constancy and conjugal affection, with the singular circumstance of the pair being doomed for ever to nocturnal separation, for having offended one of the Hindu dharma (Monks or Saints), whence

" Chakwa chakwat do jant in mat maro koa

" Ye mare kurtar ke ruti bachara ho a.

" Mark Heaven's decree and man forbear

" To suit thy shafts, or pay thy thunder

" At these poor fowls, a hapless pair

" Who pass the lonely nights apart

दूरीभूते मयि सहचरे चक्षुषाकीमिवैकाम् ॥  
 गाढोत्पलां गुल्फु दिवसेष्वेषु गच्छन्तु चालां  
 जातां मन्ये शिशिरमणितां यद्भिर्नो चान्यरूपाम् ॥ ६२ ॥

And sad, and silent, shalt thou find my wife,  
 Half of my soul, and partner of my life,  
 Nipped by chill sorrow, as the flowers enfold  
 Their shrinking petals from the withering cold

556

#### ANNOTATIONS.

"If we believe popular tradition and assertions, the cause is so far confirmed by the effect observable in the conduct of these birds to the present day, who are said to occupy the opposite banks of a water or stream regularly every evening, and exclaim the live-long night to each other, thus:

"Chakwa muen a,oon? Nabeen nabeen chakwa.—

"Chakwa muen a,oon? Nabeen nabeen chakwa, &c.

"Say, shall I come, my dear, to thee?

"Ah no, indeed, that cannot be.—

"But may I wing my love to you?

"Nay chuck, alas! that will not do."

Vers 556. Half of my soul, and partner of my life.] So MILTON:

Part of my soul, I seek thee; and thee claim,

My other half.—

द्विर्द्वे मे द्विर्द्वे, "My second existence," are the words of the original; and the other expression, "my half," is not more uncommon in Sanskrit than in Western poetry. Thus these tender, and, as Mrs. Walslop thinks, profane expressions of endearment seem to have obtained a very extensive circulation. "My life," "my soul," are common to most of the European languages; and the most frequent epithet by which a mistress is addressed in Persian or Hindoostanee, *جان*, is of a similar import. Amongst the Romans, *anima* and *anima* were used in the same manner or even in the temperate warmth of friendship; as Horace calls Virgil:

*Anima dandam meo!*

[Half of my soul]! -

AN

नूनं तस्याः प्रवलरुदितोच्छूननेन प्रियाया  
 निश्वामानामशिश्रिताया भिन्नवरोधरीष्टम् ॥  
 हस्ते न्यस्तं मुग्धमसकलव्यक्ति लसालम्बता-  
 दिन्दोर्दिन्यं तदनुसरणक्लिष्टकान्तोर्विभर्त्ति ॥ ८३ ॥  
 आलोके ते निपतति पुरे सा बलियाकुला या

I view her now! Long weeping swells her eyes,  
 And those dear lips are dried by parching sighs. 560  
 Sad on her hand her pallid cheek declines,  
 And half unseen through veiling tresses shines,  
 As when a darkling night the moon enshrouds,  
 A few faint rays break straggling through the Clouds. 564  
 Now at thy sight I mark fresh sorrows flow,  
 And sacred sacrifice augments her woe.

## ANNOTATIONS.

And Propertius, addressing his Mistress, calls her his Life

*Eratas rampem, mea Vita, catenas.*

I'll burst, my Life, the brass chains.

We may suppose the Romans derived these pretty words from the Greeks, and indeed, as we learn from Juvenal, vi. 194, they were very fond of employing though not in the most becoming manner, the original terms *Ζωὴ καὶ ψυχὴ* the English translation of which has been given at some length by Mrs. Tighe, in her poem of *Psyche*, and, with some addition, by Lord Byron, in his *Anglo-Greek song*, the burden of which is the old sentiment in a modern antique shape, or 'My Life, I love you,' in the *Ζωὴ μου, εὖς ἀγαπῶ*, of the Greek of the *Moran*.

Verse 566. And sacred sacrifice augments her woe.] Thus Laodameia in Proteus, in *Oris*

*Thura daturus lacrymarumque super*

We offer incense up and add our tears.

मत्स्यार्थं पिच्छतनुताभयम् लिङ्गनी ॥  
 पृच्छन्ती वा सधुखचनां सारिङ्गं पद्मरस्यां  
 कश्चित्पुं स्मरति निभृते त्वं हि तस्य प्रियेति ॥ ६४ ॥

I mark her now with Fancy's aid retrace  
 This wasted figure and this haggard face  
 Now from her favourite bird she seeks relief  
 And tells the tuneful Sarika her grief,  
 Mourns o'er the feather'd prisoner's kindred fate,  
 And fondly questions of its absent mate

508

512

#### ANNOTATIONS

The Commentators however are not agreed how to interpret this passage in the original text. बलिष्ठादुता not the expression निभृते पुं. She falls before them : they seem, however, to conceive it means that the approach of the Cloud reminded her of its being the period at which absent husbands usually return home : she recollects that the return of her own lord is proscribed and therefore she falls in a swoon or with excess of affection. The sacrifice is to be performed to render the gods propitious or it is a sacrifice called वाक्पति usually performed by women at the beginning of the rainy season. Some interpret पुं "In the city" not "Before in front."

Verse 50 The Sarikā (Oakula religious) is a small bird better known by the name of Mainā. It is represented as a female while the parrot is described as a male bird and as these two have, in all Hindu tales, the faculty of human speech they are constantly introduced the one arguing against the faults of the male sex, and the other exposing the defects of the female. They are thus represented in the fourth story of that entertaining collection the Baria Panchesse.

मेरा बोली कि पुरुष चरणी वाली दगाबान् खीहता बने वाले होते है। यह मुताबक होने मे बरा कि नाणे भी दगाबान् लूठी सेवक लालची हवाये होती है ॥

Lads have always been distinguished for maintaining pet animals; and the fancy seems to have been equally prevalent in the East and West, and in ancient or modern times. The Swallow of Lesbos, *Passer didoia men puelle* may rival the Sarikā of the wife of the Yaksha, and Bullfinch of Mrs. Throckmorton. See Cowper's Poems.



उत्तङ्गे वा मलिनवसने सौम्य निक्षिप्य वीणां  
मञ्जीषाङ्कं विरचितपदं गेयमुद्गातुकामा ॥  
तन्नीरादौ नयनसलिलैस्सारयित्वा कथञ्चि-

In vain the lute for harmony is strung,  
And round the robe-neglected shoulder slung,  
And faltering accents strive to catch in vain  
Our race's old commemorative strain :  
The falling tear, that from reflection springs,  
Corrodes incessantly the silvery strings ;  
Recurring woe still pressing on the heart,  
The skilful hand forgets its grateful art,

576

580

## ANNOTATIONS.

Verse 573. *In vain the lute for harmony is strung*] The lute is here put for the Vina or Been, a stringed instrument of sacred origin, and high celebrity amongst the Hindus. In Bengal, however, players on this instrument are very rarely met with; and amongst the natives of this province, the English fiddle is its substitute. In the Jatra, or dramatic performances still current amongst them, I have seen the entrance of Narada, the traditionary inventor of the Vina, bearing, in its stead, a violin. The Vina is much the most harmonious and scientific of all the Hindu instruments of music. A description of it may be found in the First Volume of the Asiatic Researches.

Verse 574. "Robe-neglected" is here put for मलिनवसने, 'dirty clothes.' So Laodameia says

*Et quæ possum squalore tuos amictare lobores, &c.*

*And with my squalid vesture ape thy toils.*

Verse 575. *Our race's old commemorative strain*] "The verse made in honour of my kindred": a circumstance that points out some affinity to the songs of the ancient minstrel, and family bards.

दूयो भूयस्स्वयमपि कृता मूर्च्छनां विस्मरन्ती ॥ ८५ ॥

शेषान् मासान् गमनदिवसस्थापितस्यावधेर्वा

विन्यस्यन्ती भुवि गणनया देहलीमुल्लपुष्पैः ॥

संयोगं वा हृदयनिहितारम्भमासादयन्ती

प्रायेणैते रमणविहरे द्यङ्गनानां विनोदाः ॥ ८६ ॥

सत्थापारामहनि न तथा पौडयेन्मद्ययोगः

शङ्के यच्चै गुस्तरशुचं निर्विनोदां सखीं ते ॥

मासन्देशैस्सुखयितुमलं पश्य सार्धं निशीचे

तामुचिद्रामवनिशयनां सन्नवातायनस्यः ॥ ८७ ॥

And, idly wandering, strikes no measured tone,  
But wakes a sad wild warbling of its own.

At times, such solace animates her mind  
As widowed wives in cheerless absence find,  
She counts the flowers, now faded on the floor,  
That graced with monthly piety the door  
Thence reckons up the period, since from home,  
And far from her, was I compelled in roam,  
And deeming, fond, my term of exile run,  
Conceives my homeward journey is begun.

581

583

#### ANNOTATIONS.

Verses 585. That graced with monthly piety the door] The Hindus pay a species of adoration to many inanimate objects. Amongst others, the door-way or door post, receive such homage as is rendered by hanging up a flower or a garland there once a month

आधिष्ठातां विहृश्यने सन्निर्वाणैकपार्थां  
 प्राचीमूले तनुमिव कलामावशेषां हिमांशोः ॥  
 नीता राविः क्षणमिव मया साद्वैमिच्छास्तीया  
 तामेवोष्णेर्विरहजनिर्तैरश्रुभिर्यापयन्तीम् ॥ ८८ ॥

निःश्वासेन्नाधारकिशलयक्त्रेशिना विक्षिपन्तीं  
 शुद्धज्ञानात् परुषमलकं नूनमागसडलक्षम् ॥  
 मात्स्ययोगः क्षणमपि भवेत् स्वप्नो -धीतिनिद्रा-

Lightened by tasks like these, the day proceeds .	
But much I dread a bitterer night succeeds,	592
When thou shalt view her on the earth's cold breast,	
Or lonely couch of separation rest,	
Disturbed by tears those pallid cheeks that burn,	
And visions of her dearer half's return	596
Now seeking sleep, a husband to restore ,	
And waking now, his absence to deplore ,	
Deprived of slumber by returning woes	
Or mocked by idle phantoms of repose ,	600
Till her slight form, consumed by ceaseless pain,	
Shews like the moon, fast hastening to its wane	
Crisp from the purifying wave, her hair	
Conceals the charms, no more her pleasing care ,	604

## ABNOTATIONS

Vers 591 In this and some of the following passages, considerable liberty has been taken with the order of the original

माकांक्षन्तीं नयनसलिलोत्पीडरुद्रायकाशाम् ॥ ८९ ॥

आद्ये यदा विरहदिवसे ना गिखा दाम हिना  
 शपस्मानो विगलितशुचा या मयोवेष्टनीया ॥  
 स्पर्शक्लिष्टामयमितनखेनासकृत् सारयन्तीं  
 गण्डाभोगात् खठिनवियमामेकवेष्टीं करेण ॥ ९० ॥

पादानिन्दोरमृतशिशिरान् जालमार्गप्रविष्टान्  
 पूर्वप्रीत्या गतमभिमुखं सच्चिपृष्ठं तपैत् ॥

And, with neglected nails, her fingers chase,  
 Fatigued, the tresses wandering o'er her face.

Firm winds the fillet, as it first was wave,  
 When fate relentless forced me from my love; 609  
 And never flowery wreaths, nor costly pearls,  
 Must hope to decorate the fettered curls;  
 Loosed by no hand, until, the law divine 612  
 Accomplished, that delighted hand is mine.

Dull as the flower when clouds through æther sweep,  
 Not wholly waking, nor resigned to sleep,  
 Her heavy eyelids languidly unclosed  
 To where the moon its silvery radiance throws 616

#### ANNOTATIONS.

Verse 607 Firm winds the fillet, as it first was wove ] The *Vēṇī* is a braid into which the long hair of the Hindustani women is collected, when they have lost their husbands. The dancing-girls also wear their hair in this manner.

Verse 616. To where the moon ] The moon is supposed to be the reservoir of amrita or ambrosia, and to furnish the gods and manes with the supply. \* It is replenished from the

चक्षुः खेदात् सलिलगुरुभिः पक्षमिच्छादयन्तीं  
साधे ह्रीव स्थलकमलिनीं न प्रयुदां न सुप्तान् ॥ ९१ ॥

सा सन्ध्यस्ताभरणमधला कोमलं धारयन्ती  
अप्योत्सङ्गे निहितमसकृद्दुःखदुःखेन गात्रम् ॥  
तामप्यश्रु जललयमयं मोचयिष्यत्यवश्यं  
प्रायः सर्वो भवति कल्याणदृष्टिरादोन्नतरान्ता ॥ ९२ ॥

जाने सरस्यात्तव मयि मनस्तम्भृतचेहमस्मात्  
दित्यम्भूतां प्रघनविरहे तामहं तर्कयामि ॥

Mild through the chamber : once a welcome light ;  
Avoided now, and hateful to her sight.

Those charms that glittering ornaments oppress,  
Those restless slumbers that proclaim distress, 620  
That slender figure worn by grief severe,  
Shall surely gain thy sympathizing tear.  
For the soft breast is swift to overflow,  
In moist compassion, at the claims of woe. 621

The same fond wife as when compelled to part,  
Her love was mine, I still possess her heart.  
Her well-known faith this confidence affords,  
Nor vain conceit suggests unmeaning words. 622

#### ANNOTATIONS.

sun, during the fortnight of the increase. On the full moon, the gods adore that planet for one night ; and for the first day, all of them, together with the Pitar and R̥shis, drink one kalā or digit daily, until the ambrosia is exhausted." Yayu Purāṇa.

वाचालं मां न खलु सुभगमन्यभावः कथेति  
प्रत्यक्षं ते निखिलमचिराद्वातरुक्तं मया यत् ॥ ९३ ॥

रुद्रापाङ्गप्रसारमलकैश्चनघेहशून्यं  
प्रयादेशादपि च मधुनो विस्मृतभूविलासम् ॥  
त्वय्यासत्वे नयनमुपरि स्पन्दि षट्क्षे मृगाक्ष्या  
मीनक्षोभाकुलकुचलयश्चीतुलामेषतीति ॥ ९४ ॥

यामखात्याः कररुहपदैर्मुच्यमानो मदीये-  
मुक्ताञ्जाले चिरविरचितं त्वाजितो देवगत्या ॥

No boaster I! and time shall quickly teach,  
With observation joined, how just my speech.  
O'er her left limbs shall glad pulsations play,  
And signs auspicious indicate the way;  
And like the lotus trembling on the tide,  
While its deep roots the sportive fish divide,

632

#### ANNOTATIONS.

Verse 631 O'er her left limbs shall glad pulsations play] Palpitations in the left limbs and a throbbing in the left eye, are here described as auspicious omens, when occurring in the female: in the male, the right side is the auspicious side, corresponding with the ideas of the Greeks, thus described by Potter:—

"The third sort of internal omens were the *Παλμοί* or *Παλμὴ* *σιγῆς* *σπαστοί*, so called *ἀπὸ τῆς ῥάλλεω*, 'from palpitating.' Such were the palpitations of the heart, the eye, or any of the muscles, called, in Latin, 'saltationes,' and *βόρβορος*, or 'a ringing in the ears,' which in the right ear was a lucky omen: so also was the palpitating of the right eye, as Theocritus telleth us

Ἄλλ' ἔρου σφόδρ' ὅτε ὁ δεξιός.

My right eye twinkles."

सम्भोगान्ते मम समुचितो हस्तसंवाहनानां  
 यास्यापूरुः कनककदलीस्तम्भगौरिखलत्नम् ॥ ८५ ॥  
 तस्मिन् काले जलद यदि सा लब्धनिद्रामुखा स्यात्  
 तवासीनः स्तनितविमुखो याममानं सहेषाः ॥  
 मा भूदस्याः प्रणयिनि मयि स्वप्नलब्धे कथञ्चित्  
 सद्यः कलच्चुतभुजलतामन्वि गाढोपगूढम् ॥ ८६ ॥  
 तामुत्वाप्य स्वजलकणिकाशीतलेनानिलेन  
 प्रत्याश्रुतां सममभिनन्विर्जालकिर्मालतीनाम् ॥  
 विद्युक्कम्पस्तिमितनयनां तप्तनापे गयाक्षे

So tremulous throbs the eye's enchanting ball,  
 Loose o'er whose lids neglected tresses fall  
 Soothed by expected bliss, should gentle sleep  
 O'er her soft limbs and frame exhausted creep,  
 Delay thy tidings, and suspend thy flight,  
 And watch in silent patience through the night,  
 Withhold thy thunders, lest the awful sound  
 Her slumber banish, and her dreams confound,  
 Where her fond arms, like winding shrubs, she flings  
 Around my neck, and to my bosom clings  
 Behold her rising with the early morn,  
 Fair as the flower that opening buds adorn,  
 And strive to animate her drooping mind  
 With cooling rain-drops and refreshing wind,  
 Restrain thy lightnings, as her timid gaze  
 Shrinks from the bright intolerable blaze,

यक्षु धीरुत्तनितयन्निर्मानिनीं प्रफलेषाः ॥ ९७ ॥  
 भर्तुर्मित्रं प्रियमविधवे विद्धि मामशुवाहं  
 तत्सन्देशान्मनसि निहितादागतं त्वत्समीपम् ॥  
 यो वृन्दानि त्रयति पथि घाम्यतां प्रोषितानां  
 मन्द्रस्निग्धैर्वनिभिरबलावेष्टिमोक्षोत्सुक्कानि ॥ ९८ ॥  
 इत्याख्याते पयनजनयं मैथिलीचोन्मुखी सा  
 त्वामुत्फण्डोच्चसितद्वया वीक्ष्य सम्भाष्य च वत् ॥

And murmuring softly, gentle sounds prepare,  
 With words like these to raise her from despair:—

652

' Oh, wife adored! whose lord still lives for thee;  
 ' Behold his friend and messenger in me;  
 ' Who now approach thy beauteous presence, fraught  
 ' With many a tender and consoling thought!  
 ' Such tasks are mine:—where absent lovers stray,  
 ' I speed the wanderer lightly on his way;  
 ' And, with my thunders, teach his lagging mind  
 ' New hopes the braid of absence to unbind.

656

660

As beauteous Maithilī with glad surprise  
 Bent on the Son of air her opening eyes,  
 So my fair partner's pleased uplifted gaze  
 Thy friendly presence with delight surveys.

664

#### ANNOTATIONS.

Verse 660 The braid of absence' is the *Veśā*: see Note on Verse 607

Verse 661 *Maithilī* is a name of *Sita*, derived from *Maithilā*, the place of her nativity, and the modern Tirhut. The allusion relates to the discovery of her in *Lankā*, by *Rāma's* envoy, *Hanumān*, the Monkey chief, said to be the son of the Wind.



श्रेयस्वस्नात् पलनहिता सीम्य सीमन्तिनीनां  
स्नान्तीदन्ताः सुदुग्गतसङ्गमात् किञ्चिदूनः ॥ ९९ ॥

तामायुन्नन् नम च वचनादात्मनषोपकर्तुं  
ब्रूया एवं तव सहचरो रामगिर्याथनस्वः ॥  
अजापचः कुपलमवले पृच्छति त्वां दिमुक्तां

She smiles, she speaks, her misery foregoes,  
And deep attention on thy words bestows;  
For such dear tidings happiness impart,  
Scarce less than mutual meeting to the heart.

CC3

Doing, of years protracted, aid thy friend,  
And with my words thine own suggestions blend !  
Say thus : ' Thy lord o'er Rāma's mountain strays,  
' Nor cares but those of absence blight his days.  
' His only wish by me his friend to know,  
' If he is blest with health, that thou art so :

GT2

#### ANNOTATIONS.

Verse CC3. Scarce less than mutual meeting to the heart.] They have a proverb similar to this in the Hindustanee language. "A letter is half a meeting." The expression is common in the poetry of the Fakirs, and occurs thus in a Ghazal by Jami :

کہتی ہوں کہ مکتوب ہی ہے نصف ملاقات

It also exists in the Arabic language; and is thus given in one of the *Extractions* of Captain Lockhart's Translation of the *Hisat Anil*, and the *Sharah* II; at *Anil*, or an Arabic Grammar and Commentary :

انترملت كما قيل نصف الملاقاة

"Correspondence, they say, is half an interview."

भूतानां हि द्ययिषु करणेष्वाद्यमाश्रयमेतत् ॥ १०० ॥

अङ्गेनाङ्गं सुतनु तनुना गाढतप्तेन तप्तं  
साध्रेणाश्रुदुतमविजोत्कण्ठमुत्कण्ठितेन ॥

दीर्घोच्छ्वासं समधिकतरोच्छ्वासिना दूरयस्त्रीं  
सङ्कल्पैस्ते विशति विधिना वैरिणा रुद्धमार्गः ॥ १०१ ॥

शब्दाख्येयं यदपि किल तेभ्यः सखीनां पुस्तात्  
कर्णे लोलः कथयितुमभूदाननस्पर्शलोभात् ॥

‘ For still this fear especially must wait

‘ On every creature of our passing state.

675

‘ What though to distance driven by wrath divine,

‘ Imagination joins his form with thine.

‘ Such as I view, is his emaciate frame ;

‘ Such his regrets ; his scorching pangs the same ;

680

‘ To every sigh of thine his sigh replies,

‘ And tears responsive trickle from his eyes.

‘ By thee unheard, by those bright eyes unseen,

‘ Since fate resists, and regions intervene,

681

‘ To me the message of his love consigned

‘ Pourtrays the sufferings of his constant mind.

#### ANNOTATIONS.

Verse 675 [For still this fear especially must wait.] It is to be recollected here, that even these heavenly Beings are of a perishable nature, and subject to the infirmities of existence. The whole are swept away at each *Mahā-pralaya*, or destruction of the Universe,

Which, like the baseless fabric of a vision,  
Leaves not a wreck behind.

सो तिकान्तः श्वखचिपयं लोचनाभ्यामहश्य-  
स्त्वामुत्तरदाविरचितपदं मन्मुखेनेदमाह ॥ १०२ ॥

श्यामास्वङ्गं चकितहरिणीप्रेक्षिते दृष्टिपातान्  
गण्डच्छायं शशिनि शिखिनां वर्हभारेषु केशान् ॥  
वत्परयामि प्रतनुषु नदीवीचिषु भूविलासान्

'Oh' where he present, fondly would he seek,  
'In secret whisper, that inviting cheek ;  
'Woo thee in close approach, his words to hear,  
'And breathe these tender accents in thine ear.'

688

"Goddess beloved! how vainly I explore  
"The world, to trace the semblance I adore.  
"Thy graceful form the flexible tendril shows,  
"And like thy locks the peacock's plumage glows,  
"Mild as thy cheeks, the moon's new beams appear,  
"And those soft eyes adorn the timid deer,

692

696

#### ANNOTATIONS.

Verse 692. Mild as thy cheeks, the moon's new beams appear] Comparing a beautiful face to the moon has been supposed peculiar to Oriental Poets. Instances, however may be found in English verse: perhaps that passage in Pope where, speaking of an amiable female and the moon, he says, "Serene in virgin modesty she shines," may not be exactly in point, although the general idea is similar. Spenser, however, is sufficiently precise:

*Her spacious forehead, like the clearest moon,  
Whose full-grown orb begins now to be spent,  
Largely displayed in native silver shows,  
Giving wide room to beauty's regiment.*

हृत्कस्यं हृदिपि न ते चरिः सादर्यमस्ति ॥ १०३ ॥

त्वामालिख्य प्रख्यकुपितां धातुरागैश्शिलाया-  
मात्मानं ते चरुपतितं यावदिच्छामि कर्तुम् ॥  
अथैस्तावन्मुहुरुपचिन्तैर्दृष्टिरालुप्यते मे

" In rippling brooks thy curling brows I see,

" But only view combined these charms in thee

" E'en in these wilds our unrelenting fate

" Proscribes the union, love and art create .

700

" When, with the colours that the rock supplies,

" O'er the rude stone thy pictured beauties rise,

" Fain would I think, once more we fondly meet,

" And seek to fall in homage at thy feet ;—

701

#### ANNOTATIONS.

Verse 698 [ But only view combined these charms in thee.] This turn of the compliment, closely faithful to the original, conveys a high idea of the gallantry of a Hindu Bard, and as the gallantry cannot be the ten times repeated retail of romantic folly or chivalrous perversity it may be considered as the natural expression of unsophisticated tenderness. We have in these lines a complete description of beauty, agreeably to Hindu fancy, and I do not think the series of comparisons will much suffer by being contrasted with any similar series in classical or modern writers.

Verse 701 [ When, with the colours that the rock supplies.] " Having painted you with mineral colours" (धातुरागैः), that is, according to the Commentators, with 'red chalk,' &c. Our very limited acquaintance with the high land which is the scene of the Yaksha's exile prevents our specifying the mineral substances which he may be supposed to have employed. The expression in the text, however, is one of many circumstances that render it probable that the mountains which run across the northernmost part of the Peninsula are rich in the objects of mineralogical inquiry. We know that copper mines have been discovered in the eastern extremity of them, the ore of which is very productive. The Sulagram stones, or Ammonites, are found in the Narmadā, and the several kinds of Malakias, a class of ores not

कूस्तस्मिन्नपि न सहते सङ्गमं नो कृतान्तः ॥ १०४ ॥

धारसिद्धस्यलनुरभिरास्यन्मुखस्यास्य चाले  
दूरीभूतं प्रतनुमपि नां पञ्चदाराः क्षिणोति ॥

"In vain,—for envious tears my purpose blight,

"And veil the lovely image from my sight.

"Why should the god who wields the five-fold dart

"Direct his shafts at this afflicted heart,

709

#### ANNOTATIONS.

yet aggregated, are usually called गरीज and टापूज or 'River-born,' and 'Tapa-born,' in reference to their being found in the course of the Tapa river.

Verse 107. Why should the god who wields the five-fold dart? Kamadewa, the Hindu Cupid, is represented as the Eros of the Greeks, armed with a bow and arrows. These weapons are of peculiar construction, and most peculiarly formed. The bow is of sugar-cane, the bow-string consists of a line of bees, and the arrows are tipped each with a separate flower. The weapons and application of the allegory will be best explained by a verse in Sir William Jones's Hymn to this deity:

He bends the luscious cane, and twists the string  
With bees how sweet, but, ah! how keen their sting!  
He with five bow-strings ties the ruthless darts,  
Which through five senses pierce enraptured hearts.  
Strong Chuspa, rich in odorous gold,  
Warm Aska, armed in heavenly mould,  
Dry Vagreas in silver smiling,  
Hot Kriticos, our sense beguiling,  
And last, to kindle fierce the scorching flame  
Love shaft, which gods bright Beia name.

In the Romance of the Rose there is something of a similar allegory. Cupid is armed with "ten brode arrows," of which, "five were shaven well and Cōpit," and of a nature to produce virtuous attachment, while the other five, "also black as soot in hell," were "Pyde," Villainy, &c., and of pernicious properties.

घर्मान्ते स्मिन् विगणय कथं वासरणि व्रजेयु-  
 दिक्त्तंसरूपविततघनव्यस्तसूर्यातपानि ॥ १०५ ॥  
 मामाकाशप्रणिहितभुजं निर्देयाद्येपहेतो-  
 लंब्यायास्ते कथमपि मया स्वप्नसन्दर्शनेषु ॥  
 पश्यन्तीनां न खलु बहुशो न स्थलीदेवतानां  
 मुक्तास्यूतास्तरुकिशलयेष्वप्युलेशः पतन्ति ॥ १०६ ॥  
 भिक्षा सद्यः किशलयपुटान् देवदारुदुमाणां  
 ये तत्तीक्ष्णसुप्तिसुरभयो दक्षिणेन प्रवृत्ताः ॥

"Nor spare to agonize an aching breast,

"By sultry suns and banishment oppressed?

"Oh, that these heavy hours would swiftly fly,

"And lead a happier fate, and milder sky "

712

"Believe me, dearest, that my doom severe

"Obtains from heavenly eyes the frequent tear,

"And where the spirits of these groves attend

"The pitying drops in pearly showers descend,

716

"As oft in sleep they mark my outstretched arms,

"That clasp in blissful dreams thy fancied charms,

"Play through the air, and fold in fond embrace

"Impassive matter and eternal space.

720

"Soft and delightful to my senses blows

"The breeze that southward wafts Himālaya's snows,

#### ANNOTATIONS.

Verse 712. And where the spirits of these groves attend.} Ethal Devatā is literally,  
 'the Centres of the soul'; so completely has Hindū, like Grecian folk, peopled inanimate nature.

छादिह्वाने गुणवति मया ते नुसारद्विवाताः  
 पूर्वं स्पृष्टं यदि किल भवेदङ्गमेभिस्तवेति ॥ १०१ ॥  
 सद्भिचेत शरामिव कवं दीर्घयामा चियामा  
 सर्वोवस्यास्वहरपि कवं मन्दमन्दातपं स्यात् ॥  
 इत्थं चेतयदुत्तनयने दुर्धनप्राघेनं मे  
 गाढोष्ठाभिः कृतमगरुं त्वद्वियोगव्यभाभिः ॥ १०२ ॥  
 नन्दात्मानं बहु विगलदबात्मना नावलब्धे  
 तत् कल्याणि त्वमपि सुतरं ना गमः कातएवम् ॥

---

" And rich impregnated with gums divine,  
 " Exuding fragrant from the shattered pine, 724  
 " Diffuses sweets to all, but most to me ;—  
 " Has it not touched? does it not breathe of thee?  
 " What are my tasks?—to speed the lagging night,  
 " And urge impatiently the rising light: 729,  
 " The light returned, I sicken at the ray,  
 " And shun as eagerly the shining day:  
 " Vain are my labours in this lonely state;  
 " But fate proscribes, and we must bow to fate. 732  
 " Let then my firmness save thee from despair,  
 " Who trust myself, nor sink beneath my care:

---

## ANNOTATIONS.

Verse 733. Let then my firmness save thee from despair.] We are scarcely prepared for the sudden force of the *Yaksha*; but it is not by any means unusual. The task of reconciling partners in affliction necessarily diverts the mind from its own distress.

Substance

कस्यात्यन्त सुखमुपगत दुःखमेवान्ततो वा  
नीचैर्न्यत्युपरि च दशा चक्रेनेमिक्रमेण ॥ १०८ ॥

"Trust to futurity, for still we view

The always wretched, always blest, are few

"36

"Life like a wheel's revolving orb, turns round,

"Now whirled in air, now dragged along the ground

#### ANNOTATIONS.

Reference to the principle is very frequent in the writings of the Hindus. The *Ātma-s Bodha*, or Knowledge of Spirit, a small treatise which contains the ethical part of the Vedānta philosophy and which has been translated and published by Dr Taylor concludes with this stanza—

दिग्देसकालाद्यनपेक्ष सर्वज्ञं  
सर्वकारिदृष्टिस्तुल्यं निखिलम् ।  
एव स्यात्करीषिं प्रवर्ते निर्निमित्तम्  
एव सर्वज्ञिन् सर्वगतो भूतो भवेत्

"He who has made the pilgrimage of his own spirit, a pilgrimage in which there is no concern respecting situation, place or time which is everywhere in which no other could nor best be experienced which bestows perpetual happiness and freedom from sorrow he is without action knows all things, pervades all things, and obtains eternal beatitude."

A like passage inculcating the same feeling occurs in *Menc.* ch. viii. 34 where the legislator exhorts a man to speak the truth:—

आत्मैव साधनं आत्मी मतिपुस्तकं प्रयागमः ।  
आत्मैवसाधनं साधनानि मृतानि आधिपत्यपुस्तकम् ॥

"The soul itself is its own witness; the soul itself is its own refuge; offend not thy conscious soul, the supreme interest of men." Dr WILLIAM JONES'S Translation.

Verse 73\*] Ptolemy in his *Consolation to Apollon* etc. has a similar idea, in similar words:

Τὸ γὰρ (τοῦ) ἀπολλωνίου τοῦ διὰ τὸν ἥλιον  
ἄψ' ἡ ἀπολλωνίου διὰ τὸν ἥλιον.

The wheel of life is over on the round,

While one side is up, the other is on the ground.



शयानो मे भुजगश्च्यनादुत्थिते शङ्गेपाणी  
 सास्तानेतान् गमय चतुरो लोचने मीलयित्वा ॥  
 पश्चादावां विहृगुणितं तं तमात्माभिलाषं  
 निर्वेक्ष्यामः परिणतशरयन्द्रिकासु द्यमानु ॥ ११० ॥  
 भूयश्चापि त्वमसि शयने कललङ्गना पुरा मे  
 निद्रां गत्वा पामपि रुदती सत्वरं विप्रबुद्धा ॥  
 सान्तर्हासं कथितमसकृन् मृच्छतश्च त्वया मे

- " When from his serpent couch, that swims the deep,  
 " Śārangi rises from celestial sleep ; 740  
 " When four more months, unmarked, have run their course ;  
 " To us all gloom—the curse has lost its force .  
 " The grief from separation born expires,  
 " And Autumn's nights reward our chaste desires. 744  
 " Once more I view thee, as mine eyes unclose,  
 " Laid by my side, and lulled by soft repose ;  
 " And now I mark thee startle from thy sleep,  
 " Loose thy enfolding arms, and wake to weep : 749  
 " My anxious love long vainly seeks reply ;  
 " Till, as the smile resumes that lucid eye,

## ANOTATIONS.

Verse 740. The serpent couch is the great snake Ananta, upon which Vishnu, or, as he is here called, the Holder of the bow Śāroga (the horn bow), reclines, during four months, from the 11th of Ashvina to the 11th of Kārtika, or, as it has occurred in 1813 (the year in which the first edition was printed) from the 23d of June to the 26th of October. The sleep of Vishnu, during the four months of the period cal rains in Hindustan, seems to bear an emblematical relation to that season. It has been compared to the Egyptian hieroglyphical account of the sleep of Horus, typical of the annual overflow of the Nile, by the late Mr Paterson in his ingenious Essay on the Origin of the Hindu Religion Asiatic Researches, vol. viii.

दृष्टस्त्वमे कितव रमयन् कामपि त्वं मयेति ॥ १११ ॥

एतस्मान्मां कुशलिनमभिज्ञानदानाद्विदित्वा  
मा कौलीनादसितनयने मय्यविश्वासिनी भूः ॥

चेहानाहुः किमपि विरहव्यापदस्ते ह्यभोग्या  
दृष्टे वस्तुन्युपचितरसाः प्रेमराशीभयन्ति ॥ ११२ ॥

कश्चित् सौम्य व्यवसितमिदं वस्तुकृत्यं त्वया मे  
प्रत्यादेशाच्च खलु भवतो धीरां तर्कयामि ॥

" Thy arch avowal owns, that jealous fear

" Affrighted slumber, and aroused the tear

752

" While thus, O goddess with the dark black eyes !

" My fund assurance confidence supplies,

" Let not the tales that idle tattlers bear,

" Subvert thy faith, nor teach thee to despair

756

" True love, no time nor distance can destroy,

" And, independent of all present joy,

" It grows in absence, as renewed delight,

" Some dear memorials, some loved lines excite "

760

Such, vast Dispenser of the dews of heaven !

Such is my suit, and such thy promise given

Fearless, upon thy friendship I rely,

Nor ask that promise, nor expect reply

764

#### ANNOTATIONS.

Verse 764. Nor ask that promise nor expect reply] We cannot help pausing here to remark the ingenuity of the Poet in the conduct of his work. He sets out with excusing the apparent absurdity of the Yaksha's addressing himself to a Cloud as to a rational being by

निष्कण्ठोऽपि प्रदिशसि जलं याचितघातकेभ्यः  
 प्रत्युलं हि प्रणयिषु सतानीप्सितादेक्रियेव ॥ ७७३ ॥  
 आद्यास्तेनां प्रथमविरहादुपशोकां सतीं मे  
 शिलादस्नात् क्षिपयन्वृषोत्थातकूटाच्चिवृतः ॥  
 साभिज्ञानमहितकुशलेस्तदधीभिर्ममापि  
 प्रातः कुन्दप्रसवमिधिलं जीवितं धारयेद्याः ॥ ७७४ ॥

To thee the thirsty Chātakas complain;  
 Thy only answer is the falling rain -  
 And still such answer from the good proceeds,  
 Who grant our wishes, not in words, but deeds.

708

Thy task performed, consoled the mourner's mind,  
 Haste thy return those solitudes to find:  
 Soar from the mountain, whose exalted brow  
 The horns of Śiva's bull majestic plough,  
 And, hither speeding, to my sorrowing heart.  
 Shrunk like the bud at dawn, relief impart,

773

## ANNOTATIONS.

Introducing a pleasing and natural argument see Verse 32. The Cloud has now assumed his charge, and something is expected by way of reply, expressive either of refusal or consent. To have given the Cloud any thing like the faculty of speech, would have been swarming probably overmuch, and we see in the above lines with what features *Chātaka* has extricated himself from the dilemma.

Verse 773. Thus *Oval*, in his *Tristia*:-

*Prospere sic vobis minime Fortuna, nec unquam,  
 Contacti sumis sorte, reges opem.*

So may on thee propitious fortune wait,  
 Nor may'st thou need such aid, my mourn'g soul's fair!

एतन्मृत्वा प्रियसमुचितं प्रार्थनं चेतसो मे  
 सौहार्दाद्या विधुर इति वा मय्यनुक्रोशबुद्ध्या ॥  
 इष्टान् देशान् विचर जलद प्राप्नुया सम्भृतग्री-  
 मं भूदेवं क्वचिदपि न ते विद्युता विप्रयोगः ॥ ११५ ॥

शुत्वा वार्त्तां जलदक्षयितां तां धनेशो मम सद्यः  
 शपस्यात्तं सदयहृदयस्संविधायस्तफोपः ॥  
 संयोज्येती विगलितगुची दम्पती दृष्टिनी  
 भोगानिष्टानदिरतसुखं भोजयामास श्रमत् ॥ ११६ ॥

॥ इति श्रीकालीदासविरचितं जेधदूताभिधं महाकाव्यं सम्पूर्णम् ॥

With welcome news my woes tumultuous still,  
 And all my wishes tenderly fulfil !

776

Then, to whatever scenes invite thy way,  
 Waft thy rich stores, and grateful glooms convey,  
 And ne'er may destiny, like mine, divide  
 Thy brilliant spouse, the lightning, from thy side !

780

This said, he ceased—the messenger of air  
 Conveyed to Alaká his wild despair

The god of wealth, relenting, learnt his state,  
 And swift curtailed the limit of his fate,

784

Removed the curse, restored him to his wife,  
 And blest with ceaseless joy their everlasting life.

A

VOCABULARY  
(SANSKRIT AND ENGLISH)

OF THE

WORDS WHICH OCCUR IN THE FOREGOING PAGES.

# AN EXPLANATION

## OF THE

### ABBREVIATIONS USED IN THIS VOCABULARY.

<i>adj</i>	adjective	<i>p p</i>	past, or passive participle
<i>adv</i>	adverb	<i>par</i>	paramount pada.
<i>agt</i>	a noun of agency, or verbal adjective.	<i>pass</i>	passive voice
<i>ātm.</i>	ātmano-pada.	<i>pl.</i>	plural.
<i>cl</i>	class, or conjugation	<i>pot</i>	potential.
<i>comp.</i>	composition	<i>pres</i>	present.
<i>compar</i>	comparative	<i>pres p</i>	present participle.
<i>du</i>	dual.	<i>pret</i>	pretense.
<i>ep</i>	epithet, consisting for the most part of two or more words and generally referrible to that class of compounds called Bahuvrīha.	<i>prep.</i>	preposition.
<i>f</i>	feminine	<i>pron.</i>	pronoun.
<i>fu'</i>	future.	<i>pronom.</i>	pronominal.
<i>fu. p p</i>	future passive participle	<i>rel.</i>	relative.
<i>imp.</i>	imperative.	<i>s.</i>	substantive
<i>ind.</i>	indeclinable.	<i>san.</i>	singular
<i>ind. p p</i>	indeclinable present participle.	<i>1 c</i>	1st case, or nominative.
<i>ind. f</i>	indeclinable.	<i>2 c</i>	2d case or accusative
<i>m.</i>	masculine	<i>3 c</i>	3d case or instrumental.
<i>m. f</i>	masculine and feminine.	<i>4 c</i>	4th case or dative
<i>m. n.</i>	masculine and neuter	<i>5 c</i>	5th case, or ablative.
<i>n.</i>	neuter	<i>6 c</i>	6th case, or genitive
<i>p</i>	participle	<i>7 c</i>	7th case or locative
		<i>8 c</i>	8th case, or vocative
		<i>1 cl.</i>	1st class of conjugation.
		<i>2 cl.</i>	2d class, &c.

# VOCABULARY, SANSKRIT AND ENGLISH

शङ्ख *s m* The shoulder )  
 शङ्ख *s n* A leaf शङ्खानि 2 c pl.  
 शङ्खे 1 pres par of शङ्ख Make  
 शङ्ख *p p* (of शङ्ख with च) Unbroken. शङ्खी  
 3 c pl n  
 शङ्ख *s m* Fire, heat. शङ्खि 1 c m.  
 शङ्खि 2 c m.  
 शङ्ख *s n* Top summit tipper part, point, by  
 शङ्ख 5 c m शङ्खि 1 c pl adj First,  
 early Chief, principal. Excellent, best.  
 शङ्ख *s n* A mark, sign, note. शङ्ख 5 c m.  
 शङ्ख *p p* (of शङ्खि) Marked, impressed.  
 शङ्खि 2 c m m. - शङ्खिने 7 c pl n.  
 शङ्ख *s n* The body A limb, member शङ्ख  
 1 or 2 c m. शङ्खे 3 c m. शङ्खे 7 c m.  
 शङ्ख *s f* A woman. शङ्खानि 3 c pl  
 शङ्खानाम् 6 c pl.  
 शङ्ख *s m* A mountain. शङ्ख 1 c m.  
 शङ्ख 2 c m.  
 शङ्खि ind. Shortly in a little while  
 शङ्खि adj. Luminous. शङ्खिने 7 c pl m. or n.  
 शङ्खि adj. Clear transparent.  
 शङ्खि *s n* Skin, hide.  
 शङ्ख *s n* Collyrium, antimony, applied to the  
 eyelashes to darken and improve them \*  
 universal article of the Eastern toilet.  
 शङ्ख *s m* A load load in which the teeth

are all displayed. शङ्ख 1 c m  
 शङ्ख ind. Hence, on this account, therefore  
 शङ्खि prep Beyond, over Very  
 शङ्खि and *p p* of शङ्ख Pass, with शङ्ख Be  
 yond. शङ्खि *p p* Gone beyond. शङ्खि  
 1 c m. m.  
 शङ्खि and Much, excessively, exceeding y  
 शङ्खि *s m* August. शङ्खि 1 c m.  
 शङ्खि *p p* (of शङ्खि) Go with शङ्खि Beyond )  
 Passed over gone beyond. — शङ्खि 6 c m m.  
 शङ्खि adj. Endless, uninterrupted. शङ्खि  
 1 c m. m.  
 शङ्खि adj. Sun surpassing, excelling the sun  
 in brightness : शङ्खि 1 c m. m.  
 शङ्ख ind. Here.  
 शङ्खि *p p* (of शङ्खि) Incl to be seen.  
 शङ्खि 1 c m. m.  
 शङ्खि *s m* A mountain. शङ्खि 6 c m. शङ्खि  
 7 c m.  
 शङ्खि 3 c pl m. or n. of शङ्खि (Aug  
 mented by the echoes of the mountain.)  
 शङ्खि adj. Low, worthless. शङ्खि 7 c m m.  
 शङ्ख *s m* The lower lip शङ्खि The lower  
 and upper lip, the lips.  
 शङ्ख ind. Down, downwards, below, be-  
 low.  
 शङ्खि prep On, over, above, upon.  
 शङ्खि adj. Exceeding, excessive.  
 शङ्खि *s m* Charge, office, post of authority

चरितुः *adj.* Excellent, virtuous, worthy  
 चरितुः १ c. s. m.  
 चरितुः *pot par of रह 1 cl* Dwell, with चरि  
 Set, sit or perch upon.  
 चरित *adj.* Dependent.  
 चरुना *ind* Now, at present.  
 चर्याये *pres dim. of चार 2 cl* See, with चरि  
 चरुः *s m.* A road.  
 चरुचरितवने *cp of चरु*  
 चरु *ind* No, not, no, na.  
 चरुचरितवरादी *cp of चरित*  
 चरित *ind. p. p.* (of रह See, with चर and  
 चरु) Not regarding, irrespective of.  
 चरित *adj.* Ignorant, unacquainted with.  
 चरित 3 c. pl. n.  
 चरितचरितवरादी *cp of चरितवरादी*.  
 चरु *adj.* Not a little.  
 चरुचरु *adj.* Bold, unmod. n.  
 चरितचरु *cp of चरित*  
 चरित *adj.* Impure, tainted. चरित 3 c. pl. n.  
 चरित *s m.* Wind, breeze. चरितः 1 c. s. m.  
 चरित 3 c. s. m. चरित 3 c. pl.  
 चरु *cp* After, like. चरु.  
 चरुचरु *ind.* Along the bank.  
 चरुचरु *ind.* After Kanakala.  
 चरुचरु *adj.* Favourable prop., ladies dis-  
 posed, friendly. चरुचरु 1 c. s. m. n.  
 चरुचरु *s f* Imitation.  
 चरुचरु *s m.* Tenderness, compassion.  
 चरु *adj.* Following; sitting upon.  
 चरुचरु *s m.* A follower, a servant. चरुचरु  
 1 c. s. m.  
 चरुचरु *adj.* Fit, suit. चरुचरु 2 c. s. m. n.  
 चरुचरु *p p.* (of रह Pierce with चरु) Set,  
 ruffled, interlaced, ornamented. चरुचरु  
 1 c. s. m. n.

चरुचरु *cp of रह 1 cl* Go, with चरु Follow,  
 pursue, move onwards. चरुचरु *pot*  
 चरुचरु *s m.* Interposal, interposition, inter-  
 ventor.  
 चरु *s m.* End, close, period, termination. चरु  
 1 c. s. m. चरु 2 c. s. m. चरु १ c. s. m.  
 चरुचरु *p p.* (of रह with चरु) Pure within,  
 purified inwardly. चरुचरु 1 c. s. m.  
 चरु and before certain consonants चरु of  
 चरु *ind* Within.  
 चरुचरु *s m.* Interval, intermediate space. चरुचरु  
 1 c. s. m.  
 चरुचरु *s m.* The internal feelings, the heart  
 or mind. चरुचरु 1 c. s. m.  
 चरुचरु *s m.* An inner apartment, the interior  
 of a building.  
 चरुचरु *cp of चरुचरु* (Suppressing his tears)  
 चरुचरु *s m.* Inward heat, burning pain of  
 sorrow. चरुचरु 5 c. s. m.  
 चरुचरु *cp of रह*  
 चरुचरु *cp of रह*  
 चरु *pronem.* Other, another. चरु 1 c. s. m.  
 चरु *s m.* चरुचरु १ c. s. m. n.  
 चरुचरु *ind.* Otherwise.  
 चरुचरु *cp of रह* (Altered, disturbed, sub-  
 ject to strong emotion)  
 चरुचरु *adj.* Changed, altered. — चरु 2 c. s. m.  
 चरुचरु *p p.* (of रह Go, with चरु After) Pos-  
 secured. चरुचरु 6 c. pl. n.  
 चरु *s f* pot only, Water. चरु १ c.  
 चरु *prep.* Off, from, away.  
 चरुचरु *s m.* Departure, removal.  
 चरुचरु *s m.* A falling away, a removing.  
 चरुचरु *pres p par of रह 10 cl* Reckon,  
 count, calculate, with चरु and चरु — चरु  
 1 c. s. m. n.



चक्षुः *s m* The outer corner of the eye.  
 चक्षुः *s m* or *2 c m* चक्षुः *3 c pl*  
 चक्षुः *s m* A side-glance, a leer  
 चक्षुः *s m* Departure, withdrawal, disappearance. चक्षुः *c m*  
 चक्षुः *ind* Even, though, although. Also assuredly. *It sometimes implies Earnest interrogation or inquiry. An example*  
 चक्षुः *s f* Regard, consideration. चक्षुः *3 c m*  
 चक्षुः *adj* Trenching — चक्षुः *2 c m m*  
 चक्षुः *adj* Weak, feeble.  
 चक्षुः *s f* A woman. A wife. चक्षुः *6 c m*  
 चक्षुः *s m* Non-existence, want, absence. चक्षुः *c m*  
 चक्षुः *s m* or *2 c m* Above, upon. Against, before.  
 चक्षुः *s f* Beauty. Beauty. — चक्षुः *2 c m*  
 चक्षुः *s m* A rust. चक्षुः *2 c m*  
 चक्षुः *s m* A mark, sign, signal, or token whereby a thing or person is known.  
 चक्षुः *s f* Name, title.  
 चक्षुः *adj* Young, young. चक्षुः *3 c pl m*  
 चक्षुः *p p* (of *म* and *चक्षुः*) Wished, desired, approved, liked, relished.  
 चक्षुः *op* of *चक्षुः*  
 चक्षुः *adj* Facing. चक्षुः *1 c m m* and *adj* Facing, facing, towards.  
 चक्षुः *op* Opposite, over against.  
 चक्षुः *adj* Beautiful. चक्षुः *1 c m f*  
 चक्षुः *adj* Desirous, covetous, greedy. चक्षुः *1 c m m*  
 चक्षुः *p p* (of *ह* and *चक्षुः*) Embraced, embraced; embracing. चक्षुः *1 c m m*  
 चक्षुः *p p* (of *ह* and *चक्षुः*) Embraced, embraced; embracing. चक्षुः *1 c m m*  
 चक्षुः *p p* (of *ह* and *चक्षुः*) Embraced, embraced; embracing. चक्षुः *1 c m m*

चक्षुः *3 c pl p* of *म* and *चक्षुः*  
 चक्षुः *p p* (of *म* and *चक्षुः*, with *च*) Not to be moved. चक्षुः *1 c pl m*  
 चक्षुः *s m* Import, malice. — चक्षुः *2 c m*  
 चक्षुः *1 c pl p* of *चक्षुः* *6 c m* *Sp. m*, with *चक्षुः*  
 चक्षुः *adj* Angry, vexed, impatient. चक्षुः *1 c m m*  
 चक्षुः *p p* (of *चक्षुः* *2 c m*, with *चक्षुः* and *चक्षुः*) Prepared, exerting one's self. चक्षुः *6 c m m*  
 चक्षुः *p p* (of *चक्षुः* *2 c m*, with *चक्षुः* and *चक्षुः*) Promised, agreed.  
 चक्षुः *1 c pl m* Pledged to the fulfilment of a request.  
 चक्षुः *p p* of *चक्षुः* *2 c m*, with *चक्षुः* and *चक्षुः* Before. चक्षुः *1 c m m* and *चक्षुः* *1 c m m* as long as the sun continues to shine, i.e. until sunset, or, until the sun comes into sight, i.e. until sunrise.  
 चक्षुः *s m* A cloud.  
 चक्षुः *op* Cloud-like, who or what touches or sweeps the clouds.  
 चक्षुः *op* of *चक्षुः*  
 चक्षुः *s m* A deity, an immortal. चक्षुः *1 c m m* *op* of *चक्षुः*  
 चक्षुः *2 c m m* (of *चक्षुः* *from*) That, last.  
 चक्षुः *adj* Immortal. चक्षुः *1 c m m* *s m* Andromeda, ocean, the liquor of immortality.  
 चक्षुः *adj* Not true or false, eternal. चक्षुः *3 c pl m*  
 चक्षुः *s m* Water.  
 चक्षुः *s m* A cloud. चक्षुः *2 c m*  
 चक्षुः *s m* Water. चक्षुः *2 c m*  
 चक्षुः *s m* A kite.  
 चक्षुः *op* of *चक्षुः*

चयन् *1 c. sun m* (of इत् *pron*) This.  
 चयनित *p p* (of यन *cans form with च*) Un-  
 trimmed, unpaired unclipped.

चयनितनक्षत्रेण *cp of चक्षे*

चयन *s m*. A forest. चयनेषु *7 c. pl*

चये *s m*. An oblation of various ingredients to  
 a god or Brahman. चयाय *4 c. sin.*

चये *s m*. A respectful oblation to gods or  
 venerable men. चयेन् *1 c. sun.*

चयिन *s m*. A flame.

चये *s m*. Thing, affair, matter, object. Sub-  
 ject matter. Request, suit. चये *1 c. sin.*

चया *1 c. pl*

चयेन् *ind* For, for the sake, on account.

चयित *s m*. Supplication, entreaty, the condi-  
 tion of a suppliant. चयितम् *2 c. sun.*

चर्द्ध *s m*. Half

चर्द्ध *s m*. A half moon a crescent.

चर्द्धुमीलि *s m*. Śiva, the god whose d. adem  
 is a half moon. चर्द्धुमीले *6 c. sin.*

चर्द्धि *pres par* (of चर्द्ध *1 c. Deserve*) Thou  
 oughtest or must. Wilt thou?

चर्द्ध *s m. n*. A curl, lock, tress. चर्द्धम्  
*1 or 2 c. sin.* चर्द्धे *3 c. pl*

चर्द्ध *s m*. The state of a curl or tress.  
 चर्द्धम् *5 c. sin.*

चर्द्ध *s f*. Name of a city, the capital of Ka-  
 vera. चर्द्धम् *2 c. sun*

चर्द्ध *s m*. A ruglet, the end of a curl.

चर्द्ध *ful p p* (of लुपि *with च*) Unsurmount-  
 able. चर्द्धम् *2 c. sin. m.*

चर्द्ध *ind* Enough sufficient, able, competent,  
 adequate equal to, sufficiently, thoroughly

चर्द्ध *adj*. Lazy, sluggish slow, tardy

चर्द्ध *adj*. Very little

चर्द्धम् *cp of इति*

चर्द्ध *pres Down.*

चर्द्ध *s m*. Opportunity, means, occasion.

चर्द्ध *p p* (of च् *with चर्*) Scattered.

चर्द्धे *2 c. pl m*

चर्द्ध *p p* (of च् *with चर्*) Descend-d.

चर्द्धे *2 c. sin. f*

चर्द्ध *s m*. Period, term time चर्द्धे *6 c. sin.*

चर्द्ध *p p* (of च् *with चर्*) Shaken waved,  
 brandished. चर्द्धे *3 c. pl m*

चर्द्ध *p p* (of च् *with चर्*) Heading stoop-  
 ing, bowed चर्द्धे *7 c. sin. m.*

चर्द्ध *s f* The earth, the ground.

चर्द्धम् *cp of चर्द्ध*

चर्द्ध *s f* Name of a city चर्द्धम् *2 c. sin*

चर्द्ध *3 pres. dim. of चर्द्ध* Honour with चर्द्ध  
 Despo. The augment dropped by virtue  
 of the particle च

चर्द्ध *agt* Hanging down. चर्द्धम् *1 c.*  
*pl. m*

चर्द्ध *agt* Hanging down. चर्द्धम्  
*1 c. pl m*

चर्द्ध *pres atm of लुपि 1 c. Hang with चर्*  
 Support.

चर्द्ध *s m* Arrogant pretension, p Je  
 चर्द्धम् *2 c. pl*

चर्द्ध *ind* Certainly, necessarily undon edly  
 mentally

चर्द्ध *s f* State condition circumstance A  
 part or hour of the day चर्द्धम् *2 c. sin.*

चर्द्धम् *3 c. sun* चर्द्धम् *7 c. f*

चर्द्ध *p p* (of च् *with चर्*) Attentive heedful

चर्द्ध *adj* Full, complete — चर्द्ध *2 c. sin. m.*

चर्द्ध *s f* Not a word चर्द्धे *8 c. sin.*

चर्द्ध *p p* (of च् *with चर्* and च) Ceasless  
 continual, incessant uninterrupted.

चर्द्धम् *cp of चर्द्ध*



आगत *s m.* Approach. आगते 7 *c. sin*  
 आगार *s m.* A house, dwelling. आगार 1 *c. sin*  
 आघात *s m.* A stroke, a blow  
 आगार *m f p p of वा* Smell, with वा  
 आगम *s m.* Sunshine  
 आगम *s n.* A large umbrella, used in the East as a parasol.  
 आत्मन् *s m.* Soul, self. आत्मा 1 *c. sin*  
 आत्मन् 2 *c. sin.* आत्मना 3 *c. sin.*  
 आत्मन् 6 *c. sin.*  
 आत्मनिष्ठ *s m.* The soul's desire.  
 आदान *free p atm of दा* Give, with वा Take  
 आदान 1 *c. sin m.* आदान् 2 *c. sin*  
 आदि *is comp* Etcetera. आदि 6 *c. sin*  
 आद्य *adj* First. आद्ये 7 *c. sin. m.* आद्यी 1 *c. sin f* आद्यम् 1 *c. sin m.*  
 आशय *s n.* A taking, a receiving. Truthfulness, growth.  
 आशय *s m.* Mental agony, anxiety  
 आशय *s n.* The fate  
 आश 1 *c. pl of आश* *s f* Water  
 आशय *p p. (of आश with वा)* Unfortunate, afflicted  
 आशयिनिष्ठानन्द *cp of सम्पद* (Fruitful as relief to the pains of the afflicted).  
 आशयम् *imp atm of आश* Ask, bid with वा  
 Take leave of, bid adieu.  
 आशय *p p. (of आश with वा)* Tied, bound.  
 आशयम् *cp of बलात्* (Forming a wreath).  
 आशय *s n.* Ornament.  
 आशय *s f* Beauty  
 आशय *s m.* Prominence, protuberance, convexity. आशयम् 3 *c. sin.*  
 आशय *adj* Low, deep-toned (as the ground) of (thunder clouds). आशयम् 6 *c. pl m.*

आशयिनि 2 *d ful par of मुच* Discharge, emit, dart, let loose, with वा.  
 आशय *s m.* A diffusive perfume, a strong scent.  
 आश *s m.* The mango-tree. आश 3 *c. pl.*  
 आशय *s m.* Mango peak, name of a mountain. आशय 1 *c. sin*  
 आशय *p p. (of आश with वा)* Dependent.  
 आशयम् 1 *c. sin. m.*  
 आशय *s m.* Length  
 आशय *adj.* Long lived, of standing made of address. आशयम् 6 *c. sin m.*  
 आशय *s m.* A commencement, beginning, undertaking, enterprise, attempt, endeavour. आशय 1 *c. sin.* आशये 7 *c. sin*  
 आशय *ind p p of आश* Finish, with वा For ship, propitiate, gratify.  
 आशय *ind p p of आश* with वा Mount, ascend, ride. आशय *p p* आशयम् 2 *c. sin. m.*  
 आशये 7 *c. sin m.*  
 आशय *s n.* Ascent. आशये 7 *c. pl*  
 आशय *p p. (of आश with वा)* Paired, afflicted. Disturbed, confounded. आशय 1 *c. pl. m.*  
 आशय *s f* Pain, suffering.  
 आशय *adj* Wet, moist, bedewed. Rocking. Tender, soft. आशय 1 *c. sin. m.* आशय 3 *c. pl m.* आशय 2 *c. pl f*  
 आशय *2d ful atm of हय* Gun, with वा, Receive, chase.  
 आशय *s m.* A supporter, a support.  
 आशय *s m.* Daughter, killing. आशयम् 2 *c. sin. f* Produced from the daughter.  
 आशय *ind p p of आश* Write, with वा. Poultry, delicate, sleek.  
 आशय *s m.* An embracing.  
 आशय *p p. (of आश with वा)* Embraced. आशयम् 6 *c. pl. s m.* An embrace.



इन्द्र *s. m.* The moon. इन्द्रो 6 c. *s. m.*  
 इन्द्राणां देहा *cp. of* वा  
 इन्द्र *s. m.* Indra. *In comp.* Chiefest.  
 इन्द्रबाण *s. m.* Indra's bow, the rainbow  
 इन्द्रनील *s. m.* The sapphire. इन्द्रनीले 3 c. *pl*  
 इव *ind.* As like, as it were.  
 इष्ट *p. p.* (of इच्छ) Wished, desired, longed for  
 इष्टान् 2 c. *pl. m.*

इ

ईदृश *pr. p. p.* (of ईदृ) Being beheld  
 ईदृशान् 1 c. *pl. m.*  
 ईदृश *v. p.* (of ईदृश in *devid form.*) Wished,  
 desired.  
 ईश *s. m.* A lord. ईश 3 c. *s. m.*  
 ईश्वर *s. m.* A lord, chief. ईश्वर 1 c. *pl*

उ

उक्त *p. p.* (of उच्य) Said, spoken, asserted.  
 उक्त 1 c. *s. m. n.*  
 उग्रोद्य *adj.* Sorely grieving — उग्रोद्य 2 c. *s. m. f*  
 उग्रोद्यता *cp. of* उग्र (Having trees like out-  
 stretched arms)  
 उग्र *ind.* High, tall, lofty. Great, much.  
 उग्रलीला *s. m.* A mushroom.  
 उग्रलीलावतार *cp. of* उग्र  
 उग्र *adj.* Swollen.  
 उग्र *s. m.* Height, elevation. Summit, peak  
 ridge. उग्र 1 c. *s. m.* उग्रो 3 c. *pl*  
 उग्रोद्य *p. p.* (of उग्र) Drenched, with water  
 Having beaten. Blooming enlivened,  
 glorified. Unlashed, unbridled. *s. m.* An  
 undomg an unfastening  
 उग्र *s. m.* A sigh.  
 उग्रोद्य *p. p.* (of उग्र) Drenched, cause form with  
 उग्र) Drenched, out of breath. Much, ex-  
 cessively. Lashed, disjuncted.

उग्रसिन्धु *adj.* Full of sighs, sighing. उग्रसिन्धु  
 3 c. *s. m. n.*  
 उग्रसिन्धु *s. f.* The city Ougra. उग्रसिन्धु  
 6 c. *s. m.*  
 उग्र *s. m.* The glomerous fig tree. उग्रपुष्प  
 6 c. *pl.*  
 उग्र *or* उग्र *prep.* Up. *Of* from: out of  
 उग्र *adj.* Desirous, eager, longing with eagerness  
 उग्र 1 c. *pl. m.*  
 उग्रोद्य *pr. p. p.* (of उग्र) 10 c. *s. m. n.* उग्र  
 Inspire with tender emotions. उग्रोद्य  
*p. p.* Distressed, sorrowful regretting with  
 ing, sorrowing for. उग्रोद्यो 3 c. *s. m. n.*  
 उग्रोद्य *s. f.* Desire, regret, a longlasting or  
 pining after an absent object.  
 उग्रोद्योद्य *pr. p. p.* (of उग्र)  
 उग्रोद्योद्य *cp. of* उग्र  
 उग्रोद्य *s. m.* Shake, tremor, agitation. उग्रोद्य  
 3 c. *s. m.*  
 उग्रोद्य *s. m.* A furrowing, a turning up of  
 a plough  
 उग्रोद्य *s. m.* A throwing a loss, ag. up. उग्रोद्य  
 3 c. *s. m.*  
 उग्रोद्य *p. p.* (of उग्र) Dig with water. Dig or  
 scraped up.  
 उग्र *pr. p. p.* Northern. उग्रोद्य *ind.* North  
 wards.  
 उग्र *adj.* High exalted, exalted supreme,  
 excellent, beautiful. उग्रोद्य 3 c. *pl. m.*  
 उग्रोद्योद्य *cp. of* उग्र  
 उग्रोद्य *ind. p. p.* (of उग्र) Traversed, with  
 उग्र) Having crossed.  
 उग्रोद्य *ind. p. p.* (of उग्र) Stand, cause form with  
 उग्र) Having made to arise, having raised.  
 उग्रोद्य *p. p.* (of उग्र) Attack. उग्रोद्य  
 7 c. *s. m. n.*

उदय *imp. par of उर 1 cl.* Fall, with उर Arise, ascend. उदयति *pres.*

उदय २ *n.* A blue lotus. A water Lily उदयानाम् ३ *c. pl.*

उदयन् *pres. par of उर 1 cl.* See, with उद् View, behold foresee anticipate.

उदय *inf. p. p.* (of उद् *do, caus form with वद्*) Having caused or produced.

उदय ३ *m.* A gush.

उदय ४ *m.* The branch or part above the top of the flank. The side or edge. उदयेत् ५ *c. sin.*

उदय ६ *m.* Discharge vengeance. उदयाम् ७ *c. sin.*

उदय ८ *adj.* Anxious, longing for Zealously active for the accomplishment of a gratifying object. उदयमान २ *c. pl. n.*

उदय ९ *m.* Excess, overflow

उदय १० *inf.* Northern.

उदय ११ *n.* Water उदयेत् १२ *c. pl.*

उदयान *adj.* Facing the north — उर १ *c. sin. m.*

उदय *adj.* North, northern. उदयेत् २ *c. sin. f.*

उदय ३ *m.* Tiloga, intelligence. उदय ४ *c. sin.*

उदय ५ *m.* Rise rising उदये ६ *c. sin.*

उदय ७ *m.* Name of a king

उदयान् *inf. of वी* Sing with उद् उदयमान *adj.* Wishing to sing.

उदय ८ *m.* A vomiting or ejecting any thing from the mouth. Eababson. उदयाम् ९ *c. sin.*

उदयान् *adj.* Ejecting any thing as action, breathing out, sending forth an exhalation. उदयान् ३ *c. pl. n.*

उदयेत् *p. p.* (of उद् *Swallow, with वद्*) Ejected, cast forth. Breathed out, exhaled. उदयेत् ३ *c. pl. n.*

उदयेत् *p. p.* (of उद् *Take, with वद्*) Taken up, turned back, sprayed.

उदयेत् *imp. par of उद्* See उद्

उदय २ *m.* Friction

उदय *adj.* Unbattered, excruciating. उदयान् २ *c. pl. n.*

उदय *p. p.* (of उद् *with वद्*) Mentioned described. उदयान् २ *c. sin. f.*

उदय *p. p.* (of उद् *Shake, with वद्*) Shaken off Stirred up stimulated.

उदयान् *adj.* of उदयान् (Shaken off the reason)

उदय *p. p.* (of उद् *with वद्*) Ready prepared. उदयान् ३ *c. pl. n.*

उदयान् *n.* A garden, grove. उदयान् २ *c. sin.* उदयान् ३ *c. sin.*

उदयान् *n.* A casting upwards.

उदय ८ *m.* A son. उदयान् १ *c. pl.*

उदय ९ *m.* Fear Anxiety distress, uneasiness.

उदयान् *inf. p. p.* (of उद् *Enclose with वद्*) To be enclosed. उदयान् १ *c. sin. f.*

उदय *adj.* Sleepless. उदयान् २ *c. sin. f.*

उदय *adj.* Locking upwards. उदयान् १ *c. sin. f.* उदयान् ३ *c. pl. f.*

उदय ८ *m.* A winkling or twinkling of the eye.

उदय *inf.* By new

उदयान् *inf. of उद्* Do with उद् *inf.*

उदयान् *m.* *inf.* assistance. उदयान् १ *c. sin.*

उदयान् *p. p.* (of उद् *Go, with वद्*) Gone near encountered, met, meeting. उदयान् ३ *c. sin.*

उदयान् ३ *c. sin. m.* उदयान् ३ *c. sin. n.*

उदयान् *m.* Approach. उदयान् *adj.* Brought or spraying on the animal. उदयान् ३ *c. sin. m.*

उदयान् *p. p.* (of उद् *with वद्*) Embraced. *n.* An embrace. उदयान् ३ *c. sin.*

उदयान् *p. p.* (of उद् *Under with वद्*) Collected, assembled, increased, augmented, learned. उदयान् ३ *c. pl. n.*

उपविशदिति *ep of ग्रासम्*  
 उपविशता *ep of ते* (Augmented in feeling).  
 उपविशतु *ep of तद्*  
 उपविशन्ति *ogt Desirous of going near*  
 उपविशन्ति 6 c *sin. m*  
 उपरि *ind* Near the skirt.  
 उपवाह *ful p p* (of वद् Go with उप) To be  
 effected, done, shewn or proved. उपवाहः  
 1 c *sin m*  
 उपग्रह *s. m* Disaster calamity उपग्रहः  
 2 c *sin*  
 उपमेय *ful p p* (of मा measure, with उप) Com-  
 parable. उपमेयान् 2 c *sin. f*  
 उपभुज्य *ind p p* of भुज् Join, with उप Take  
 (as meat or drink.)  
 उपरी *ind* Up, upward, above  
 उपरु *s m* A rock, a stone  
 उपरुग *s m* A garden, a grove  
 उपहार *s m* A complimentary gift, a present  
 to a superior  
 उपरि *adj* Near, close to. *s. m.* Side, skirt,  
 base उपरि 7 c *sin.*  
 उपरिगच्छति *ep of गच्छ*  
 उपेक्ष *ful. dim. of ईद 1 cl* Eec, with उप  
 Leave, abandon.  
 उर्ध्व *s f* Earth, ground. उर्ध्व 2 c *sin.*  
 उर्ध्व 6 c *sin.*  
 उष्ण *s f* A mark of fire, a flame  
 उष्णकण्ठिकवर्णशालया *ep of दवागि* (Singed  
 by its flames the bushy tails of the larks)  
 उष्णित *p. p* (of दधि Go, मा 1 वद्) Panned  
 over or beyond adoration  
 उष्णिताना *ep of लम् overcloud*  
 उच्च *cf.* 1' 1' swelling, swelling. उच्च,  
 ०-५८ उच्च ० c *sin. m* उच्च 3 c  
 १' १' उच्च 3 c *pl. m*

उ

अन *adj* Less. अन 1 c *sin. m*  
 ऊह *s m* The thigh. ऊह 1 c *sin*  
 ऊर्ध्व *ind* Upwards, onwards, further  
 उर्ध्व *or* उर्ध्व *s f* A wave. A current, the flow-  
 ing of water

उ

उत्तु *s m* A season  
 उर्वि *s m* A sage उर्वीन् 2 c *pl*

ए

एक *pronoun* One, a, a single Lone, solitary  
 एक 1 c *sin m*. एक 2 c *sin m* or 1 c  
*sin m*. एक 2 c *sin f*  
 एकपत्नी *s f* A faithful wife, one devoted to her  
 husband. एकपत्नीन् 2 c *sin.*  
 एकस्य *ogt* Standing together, combined, col-  
 lected in one place एकस्य 1 c *sin. m*  
 एकाग्र *ind* Solely, only, exclusively  
 एतद् *pron* This. एतद् 1 or 2 c *sin. m* एतान्  
 6 c *sin. m*. एतौ 2 c *du. m* एते 1 c *pl. m*  
 एतान् 2 c *pl. m*.  
 एत *ind p p* (of इ Go, with वा) Having come  
 or obtained.  
 एत 2 c *sin m* of एतद् This. एत 2 c *sin f*  
 एत 3 c *pl. m* or *m* of एतद् *pron* This  
 एव *ind* Indeed, verily, truly Likewise, also  
 Even, very, self same

एव *ind* So, in like manner, thus  
 एव 7 c *pl. m* or *m* of एतद् *pron* This  
 एवम् *3 ful. pair of इ* Go, attend

इ

इन्द्र *s m* Indra's elephant.

ओ

ओष *s m* Stream, flow ओष 1 c *sin*  
 ओष *s m* The lip especially the upper



को

चीमुखा *abst* & *n.* Perturbation. चीमुखा  
3 c. *sin.*

क

क 1 c. *sin* *m.* of किन् Who? which? what?

कद्रु *s m.* A kind of tree (Pentapeta Arjuna).

कद्रु *ind.* Assuredly certainly Also *for*  
*title of inquiry*

कद्रु *s m.* A glance कद्रु 2 c. *pl*

कद्रु *adj.* Hard still.

कद्रु *s m.* A drop कद्रु 3 c. *pl*

कद्रु *s f* A drop, as above.

कद्रु *s m. or n.* The neck the throat.

कद्रु *ep* of कद्रु understood.

कद्रु *ep* of कद्रु (Having its  
root of swimming arms loosened from all (my)  
neck).

कद्रु *ind* Some several.

कद्रु *ind* How many? So many several.

कद्रु *ep* of कद्रु

कद्रु *ind* Somehow or other by some means;  
*by any means.*

कद्रु *ind* How? in what manner?

कद्रु *ind.* Somehow or other with difficulty;  
*referring in verse 3 to कद्रु*

कद्रु *pre p* *per* of कद्रु 3 c. *pl* Say tell, de-  
clare explain describe कद्रु 3 c. *sin. m.*  
कद्रु *ind*

कद्रु *s f* Talk discourse conversation.

कद्रु *p p* (of कद्रु) Microcod told sphere of  
desired confessed. कद्रु 7 c. *sin. m.*

कद्रु 7 c. *sin. f* कद्रु 1 c. *sin. n.*

कद्रु *s m.* A plant commonly Kadamba  
(Nandea Kadamba). कद्रु 3 c. *pl* The  
Kadamba flower when it flows is in-  
terested with projecting here the erect

'bristles of the hedgehog' Delight accord-  
ing to the Hindus gives a bristling eleva-  
'tion to the down of the body' Allusion  
is made to this in verse 27

कद्रु *s f* The plantain tree

कद्रु *s m.* Goal.

कद्रु *ep* of कद्रु

कद्रु *ep* of कद्रु (Bright as a  
streak of gold on a touchstone).

कद्रु *ep* of कद्रु

कद्रु *s m.* A career. कद्रु 7 c. *pl*

कद्रु *s f* The lotus-tree. कद्रु 2 c. *pl*

कद्रु *s f* A daughter कद्रु 2 c. *sin.*

कद्रु *s m.* A scroll.

कद्रु *adj* Brown russet. कद्रु 2 c. *sin. m.*

कद्रु *s m.* A cheek.

कद्रु *s m.* A lotus. कद्रु 2 c. *pl*

कद्रु *s m.* A lotus like i.e. a lovely like.

कद्रु *s m.* Flash, glare (of lightning).

कद्रु *s m.* The hand. A ray of light, a beam of  
the sun or moon. कद्रु 3 c. *sin.* कद्रु 7 c. *pl*

कद्रु *s f* Nail.

कद्रु *s m.* An organ of sense The body

कद्रु 3 c. *pl.* कद्रु 7 c. *pl*

कद्रु *adj.* Ray-obstructing कद्रु 7 c. *sin. m. n.*

कद्रु *s m.* A finger-nail.

कद्रु *s m.* An elephant.

कद्रु *s f* Tenderer pity compassion.

कद्रु *ep* of कद्रु (Offered to pay)

कद्रु *pre-p* of कद्रु 3 c. *pl* 3 c. *pl*

कद्रु *s m.* The eye कद्रु 7 c. *sin.*

कद्रु *ind* of कद्रु 3 c. *pl*

कद्रु *s m.* A low or all moon, as humming  
bees, &c

कद्रु *s m.* A wife

गजः *s. m.* A forest elephant.  
 दृष्टा *s. f.* A sixteenth of the moon's diameter,  
 a digit.  
 दण्डवत्प्रोक्तं *cp. of दण्ड*  
 दण्ड *s. m.* One of the trees of Swarga.  
 दण्डे *pres. abs. of दण्ड* 1 *cl.* He fitted or  
 qualified.  
 दक्षिण *p. p. (of दृ)* Made, prepared.  
 दक्षिणार्ध *cp. of दक्षि*  
 दक्षिण *adj.* Happy, various. दक्षिण 3 *c. sin. f.*  
 दक्षिण 1 *c. sin. m.* *of दक्षिण* Some. A certain.  
 दक्षिण *adj.* Fragment.  
 दक्ष 3 *c. sin. m.* *of दक्षि* What?  
 दक्षिण 1 *c. sin. f.* *of दक्षिण* Some.  
 दक्षिण *pres. par. of दक्षि* 1 *cl.* Long for  
 दक्षिण *adj.* Golden, of gold. दक्षिण 1 *c. sin. f.*  
 दक्षिण *s. f.* A woman's zone or girdle.  
 दक्षिण *adj.* Confused, disturbed, disordered.  
 दक्षिण 3 *c. sin. m.*  
 दक्षिण *s. m.* Perplexity, anxiety, dependency.  
 दक्षिण 3 *c. sin.*  
 दक्षिण *s. m.* A forest, a grove.  
 दक्षिण *p. p. (of दक्षि)* Beautiful, elegant. दक्षिण  
 1 *c. sin. m.* *s. m.* A husband.  
 दक्षिण *s. f.* A wife, a mistress, any beloved or  
 lovely woman. दक्षिण 3 *c. sin.*  
 दक्षिणगुह्यता *cp. of दक्षिण*  
 दक्षिण *s. f.* Beauty splendour lustre. दक्षिण  
 3 *c. sin.* दक्षिण 3 *c. sin.*  
 दक्षिण *adj.* Splendid. दक्षिण 1 *c. sin. m.*  
 दक्षिण *s. m.* Fashion, dress. दक्षिण 3 *c. sin.*  
 दक्षिण  
 दक्षिण *adj.* Going, or who goes where he  
 pleases. दक्षिण 3 *c. sin. m.*  
 दक्षिण 3 *c. sin. f.* *of दक्षिण* Some, a certain.

दक्षिण *adj.* Assuming any form at pleasure.  
 दक्षिण 3 *c. sin. m.*  
 दक्षिण *s. m.* A lover, an uxorious husband.  
 An impassioned, fond, or warm fellow.  
 दक्षिण 1 *c. sin. m.*  
 दक्षिण *s. f.* A loving or affectionate woman.  
 दक्षिण 1 *c. sin.* दक्षिण 3 *c. sin.*  
 दक्षिण *s. m.* Dure. दक्षिण 3 *c. sin.*  
 दक्षिण *s. m.* Cause, reason.  
 दक्षिण *s. m.* Leanness. दक्षिण 3 *c. sin.*  
 दक्षिण *s. m.* Time, season. दक्षिण 1 *c. sin.*  
 दक्षिण दक्षिण From time to time (usually, in  
 the rainy season).  
 दक्षिण *s. m.* Servant of hill, a proper name.  
 दक्षिण *s. m.* A poem.  
 दक्षिण *ind.* Hey! What!  
 दक्षिण *pres. ind. f.* Some, long somewhat, a  
 little.  
 दक्षिण *s. m.* A rogue, used here as a term of  
 endearment. दक्षिण 3 *c. sin.*  
 दक्षिण *s. f.* A female hunter or gladiator of  
 Swarga. दक्षिण 3 *c. sin.*  
 दक्षिण *pres. ind. f.* Some, but, a little.  
 दक्षिण *ind.* How much more? how therefore?  
 दक्षिण *ind.* Verily, assuredly. Probably, pos-  
 sibly, haply.  
 दक्षिण *s. m. m.* A young shoot. A sprout or  
 bud (to which the tip of a mistress is com-  
 pared). दक्षिण 3 *c. sin.*  
 दक्षिण *s. m.* A lamba whistling or rattling in  
 the wind. Any hollow lambs, reel in  
 case. दक्षिण 1 *c. sin.*  
 दक्षिण *s. f.* Theme, reason, play. दक्षिण 3 *c. sin.*  
 दक्षिण *s. m.* A lover, an admirer. दक्षिण 1 *c. sin.*  
 दक्षिण *s. m.* Name of a certain artificial bird.  
 दक्षिण *s. m.* A sort of game.



कीर *adj* Related to, or named after Kuru, the common ancestor of the sons of Pandu and Dhritarashtra. कीरम् 2 c. *sm. m.*

कीर्तन *s. m.* Eul report, defraction. कीर्तनात् 5 c. *sm.*

क्रम *s. m.* Order, method, program, course. क्रमेण 3 c. *sm.*

क्रिया *s. f.* A doing, performance.

क्रीडा *s. f.* Play, sport, pastime.

क्रूर *adj* Cruel, pitiless, unrelenting.

क्रोध *s. m.* Anger.

क्रीचरम् *s. m.* Krascha pass, name of a place.

क्रीचरम् 2 c. *sm.*

कृण्व *p. p.* (of कृ) Fatigued, wearied, aching.

Faded, drooping कृण्वत् 2 c. *sm. m.*

कृण्वता *cp.* of कृण्व

क्रि *p. p.* (of क्रि) Distressed, pained, hurt.

Chafed, fretted. Impaired, obscured, bedimmed.

क्रिवाके *cp.* of क्रि

क्रिष्ण *adj* Fanning, scorching, withering, blasting क्रिष्णा 3 c. *sm. m.*

कु *ind.* Where? The repetition of this adverb in verse 5 is to denote difference, distance, disparity The first may be rendered by *is not* and the second, by *How then?*

कुत्र *ind.* Anywhere

कुण्व *p. p.* (of कु) Sounded, jingling, rattling

कुण्व *s. m.* A moment. A measure of time equal to four minutes. कुण्व used adverbially, For a moment, as a moment.

कुस *s. m.* A man of the second, or military or regal class.

कुसयि *pres. par. of कु* cause form, Destroy. 1. *II.*

कुसा *s. f.* N<sub>2</sub>H<sub>4</sub> कुसात् 7 c. *pl.*

कुश *adj* Able, adequate.

कुश *s. m.* Loss, waste, destruction.

कुशित *adj* Wasted, consumed.

कुशित् *adj* Frail, subject to decay कुरित् 7 c. *pl. m.*

कुश *p. p.* *uvag* (of कु) Wasted, emaciated.

Slender कुशात् 1 c. *sm. f.* कुशात् 2 c. *sm. f.*

कुशित *pres. par. of कु* 5 c. *cl.* Wound.

कुश *p. p.* (of कु) Scattered, driven about.

कुश *p. p.* (of कु) Wasted, diminished, thrust exhausted. कुश 1 c. *sm. m.*

कुश *s. m.* Milk. कुश 1 c. *sm.*

कुट *adj* Little, small. Mean, low कुट 1 c. *sm. m.*

कुट *s. m.* A field कुट 1 c. *sm.*

कुट *s. m.* A throwing, a delaying, loitering, or passing away (of time). A clump of flowers. कुट 2 c. *sm.*

कुट *compar.* (of कु) Happy, well) Happier, better कुट 1 c. *sm. m.*

कुट *s. m.* Agitation shaking, tossing about.

ख

ख *s. m.* Heaven, sky ख 2 c. *sm.* खे 7 c. *sm.*

ख *s. m.* A bird. खा 1 c. *pl.*

ख *p. p.* (of ख) Set, island.

ख *s. m.* Part, portion. ख 1 c. *sm.*

ख *s. f.* A woman whose husband or lover has been guilty of infidelity. ख 5 c. *pl.*

ख *s. m.* A fire-fly (from ख Sky, and खे illuminating).

ख *ind.* Indeed, certainly, surely. *As it pleases*

ख *p. p.* (of ख) Worned, distressed, exhausted. ख 1 c. *sm. m.*



गुरु *adj* Heavy grievous : some tedious.  
Oppressed charged. Deep. गुरुवा 3 c.  
सु. म. गुरुवि 3 c. pl. म. गुरुवु 7 c. pl. म.  
स रं Any venerable personage a sire lord.  
गुरो 6 c. s. n.

गुरुतर *compar* (of गुरु Heavy) Heavier sorer  
गुरुतपुवन् *cp.* of बरीन्  
गुरुव *s. m.* A kind of demigod attendant upon  
Kavera the deity of wealth and guardian of  
his treasures. गुरुवः 1 c. s. m.

गृह *s. m.* A house mansion. गृहार् 5 c. s. m.  
गृहबलिभुज् *s. m.* A kind of crane A sparrow  
A crow गृहपतिभुजान् 6 c. pl.  
गेय *adj. p. p.* of गी Sing *s. m.* A song गेयन्  
2 c. s. n.

गेहिनी *s. f.* A wife. गेहिनीया 6 c. s. m.  
गो *s. f.* The cow. गाम् 2 c. s. n.  
गोत्र *s. m.* Family race lineage —  
गव्य *s. m.* A herdsman, a cowherd.  
गोचरेयान् *cp.* of विद्यो (Dressed as a herdsman).  
गीर *adj.* White hoary Whitish pale yellow  
गीट 1 c. s. n. म. गीत् 2 c. s. n. म. गीरस  
6 c. s. n. m.

गीरस *s. m.* Weight heaviness. गीरसा 4 c. s. n.  
गौरी *s. f.* The goddess Gauri, wife of Siva.  
गवित्र *p. p.* (of गव्य) Strung — 2 c. s. n. m. n  
गन्धि *s. m.* A knot.  
ग्रहण *s. m.* A taking laying hold of, seizing  
secure.

ग्राम *s. m.* A village hamlet, an inhabited and  
unfortified place in the midst of fields and  
meadow land where men of the arable class  
usually reside and where agriculture thrives.  
In comp. A suitable

ग्राहि *s. f.* Longome Longudness. ग्राहिन्  
" c. s. n.

य

यष्टिका *s. f.* A bell  
यन *s. m.* A cloud यन 8 c. s. n.  
यज्ञे *s. m.* Heat. The hot season.  
यत्र *s. m.* A bruise blow stroke.  
योय *s. m.* Sound, noise. योयन् 2 c. s. n.

य

य *ind.* And, also. Both. An expletive.  
यकि *p. p.* (of यच) Frightened, startled. Ti-  
mid timorous fearful. यकि 3 c. pl. n.  
यकिरयकिन् *n.* used adverbally With  
great alarm.

यन्त्र *s. m.* A wheel.

यक्रासी *s. f.* The ruddy goose commonly  
called in India the Brahmany duck or goose.  
यक्रासीन् 2 c. s. n.

यक्षु 2 *pret. par.* of कृ Make. यक्षे 2 *pret. dm.*

यक्षु *s. m.* The eye यक्षु 2 c. s. n.

यक्षय *pres. p. par.* of यक्ष 1 c. *dm.* Dangle

यक्षुल *adj.* Tremulous, rolling Beautiful, lovely

यक्ष *adj.* Feroc violent.

यक्षा *s. f.* A name of the goddess Durgā ap-  
plied especially in her incarnation for the  
purpose of destroying Maheshvar. This  
exploit forms the subject of a section of the  
Māhātmya Purāna and is particularly  
celebrated in Bengal at the Durgā pūjā or  
festival held in honour of the goddess to-  
wards the close of the year (Oct. Nov).

यक्षी *s. f.* A passionate woman. A vice, a  
term of endearment. यक्षि 8 c. s. n.

यक्षोदर *s. m.* Chanda to 3 c. s. n.

यक्षु नाम Four यक्षट 1 c. pl. m. यक्षु  
2 c. pl. m. यक्षपान् 5 c. pl. f.

यक्ष्म *s. m.* Squal.

चन्द्रकाशः *m*. A fabulous gem the moonstone  
supposed to be formed of the congelation of  
the rays of the moon. a kind of crystal may  
perhaps be meant. चन्द्रकाशा 1 *c* pl.

चन्द्रपादः *m*. A lunar ray चन्द्रपादि 3 *c* pl.

चन्द्रिका *f* Moonlight a moonbeam. चन्द्रिकान्  
7 *c* pl.

चमरी *f* A kind of deer or rather the Doe  
gramina, erroneously classed by the Hindu  
writers amongst the deer

चमू *f* A host. चमूनाम् 6 *c* pl.

चप *m*. A foot.

चप *adj*. Trembling tremulous wave wavy  
चपलितम् *adj* of चपलः *adj* चपलः

चपलः *m* Fugacious, a tremulous motion  
चपलम् 2 *c* sin.

चपलाणि *adj* of चपलः

चपुः *m*. Pleasing or graceful delicate story  
चापुकर *adj* Complaisant in the request, humorous  
चापुकर 1 *c* sin.

चाकः *m* A kind of excise चाकः 1 *c* sin.  
—चाकः 1 *c* pl. —चाकः 2 *c* pl. —चाकः 1 *c* pl.

चाप *m*. A bow

चापर *m*. A chowrie, the tail of the Doe grama,  
used to whisk off flies, also an emblem  
or insignia of princely rank. चापरी 3 *c* pl.  
चाप *adj*. Pretty, elegant, beautiful. चापरा  
3 *c* sin *m*.

चाप *m*. The blue jay चापः 1 *c* pl.

चिरकू *m*. Name of a mountain —चिरः 1 *c*.

चिर *adj*. Long चिरम् *m*. A while a long time  
चूरा *f*. A lock of hair on the crown of the  
head, a crest, a top-knot.

चूरी *m*. Aromatic powder powdered sandal,  
&c.

चेर *inf*. If

चेर *adj*. Languid animated.

चेर *m*. Mind, heart, soul, feeling. चेर  
1 *c* sin. चेरः 3 *c* sin. चेरः 6 *c* sin.  
चेरि 7 *c* sin.

चिर *m*. A sacred tree a religious fig tree,  
&c, growing in a village or near it, and held  
in veneration by the villagers.

चीर *m*. A chief robber, plunderer चीरः 7 *c* sin

चुड *p* *p* (चु) Dropped slipped, slidden.

## च

चमू *m*. Flee, prelate चमूना 3 *c* sin.

चप *p* *p* (च) Covered, clad. चपा 1 *c* sin.  
चपलितम् *adj* of चपलः

चपि *f* Beauty infancy hue.

चादप *pres p* par of च 10 *cl* Vell, cover  
conceal. चादपमान् 2 *c* sin.

चाय *f* Shade shadow Beauty splendour,  
lustre light, brilliancy brilliant hue Tint  
A straight or continuous line चायः 3 *c*  
sin. As the last member of a compound  
it takes a short form as चायाम् See  
H'sson's grammar page 319

चायाम् *m*. A reflected image, a shadow  
चायाम् 1 *c* sin.

चायामि *adj*. Divided in radiance, reflecting  
light from various surfaces.

चिर *p* *p* (च) Cut, snapped broken.

चेर *m*. A cutting segment, slice; a part  
portion. Any distinguishing mark (as a  
streak, &c.) by which the horse or person is  
decorated. चेरः 3 *c* pl.

## च

चमू *m*. The world

चमू *m*. The hip and loins.

धन *s m* A man, person; people, kindred. धन  
 1 *c sin* धनम् 2 *c sin* धने 7 *c sin*  
 धनम् *s m* Name of a king, sovereign of  
 Mithila and father of Sita.  
 धनकानयाधानपुखोदकेषु *cp of* चाचनेषु  
 धनपद *s m* Any inhabited country धनपदम्  
 3 *c sin*  
 धनित *p p* (of दान *caus form*) Produced  
 occasioned by धनितान् *acc sin f*  
 धनिते 3 *c pl n*  
 धनम् *s m* Birth, origin, production  
 धनु *s m* The rose apple  
 धनुकुसुमनिहायम् *cp of* तोषम्  
 धन *imp par of* वि 1 *cl* Conquer  
 धनैर *adj* Split, broken, divided into an infinite  
 tude of parts धनैर 1 *c pl m*  
 धत *s m* Water धतम् 2 *c sin*  
 धतः *s m* A cloud धतः 8 *c sin*  
 धतदाभ *adj* Bright as a cloud धतदाम्  
 2 *c sin m*  
 धतधर *s m* A cloud धतधर 8 *c sin*  
 धतधुम् *agt* Water shedding A cloud.  
 धतधुम् 1 *c pl*  
 धतधुधुम् *agt* Discharging drops of water  
 धतधुधुम् 6 *c sin m*  
 धरा *s f* The China rose  
 धरु *s m* Name of a king or saint, son of  
 Kuru. धरुः 6 *c*  
 धार *p p* (of धृ) Born, produced, sprung,  
 grown, become growing धार 1 *c sin m*  
 धारम् 2 *c sin m* धारान् 2 *c sin f*  
 धारानि 2 *c pl m*  
 धारकिष्ठाः *cp of* क्षिप्त (Precipitate)  
 धारानि *pres par of* हा 9 *cl* Know धानीया  
 पत् धाने *pres sin*  
 धारा *s f* A wide धाराम् 2 *c sin*

धाल *s m* A lattice, casement, window, eyelid,  
 loophole Net-work A multitude धाले.  
 (as *pl*)  
 धालम् *s m* A bud, germ, unblossomed flower  
 धालयति 2 *c pl* धालयेः 3 *c pl*  
 धीमूत्र *s m* A cloud धीमूत्रे 3 *c sin*  
 धीवत् *pres p par of* धीव 1 *cl* Come to life,  
 revive  
 धीवित *s m* Life, existence. धीवितम् 2 *c sin*  
 धुम् *agt in comp* Serving, abiding, possessing  
 धुयाम् 6 *c pl*  
 धात *p p* (of धा) Known, experienced.  
 धातासाद *cp of* क  
 धास्ये 2 *d fut atm of* हा Know  
 ध्या *s f* A bowstring  
 ध्योनिर्दलस्यलपि *cp of* चदेन् (Studded with rose  
 of stars)  
 ध्योनिश्चापकुमुदचिन्तानि *cp of* स्थलानि  
 ध्योनि *s m* A star Fire, light.

न

नट *s m n* Shore bank edge, margin, height,  
 towering eminence.  
 नदिम् *s f* Lightning  
 नदुल *s m* Grass after threshing and win-  
 nowing, especially rice नदुला 1 *c pl*  
 नद् *ind* Therefore  
 नदर *adj* Diligent, closely attentive नदरम्  
 2 *c sin f*  
 नच *ind* There  
 नचा *ind* Thus. So, in this manner so much,  
 likewise, in the same manner  
 नचैव *ind* So, even so, in the same manner  
 नद् *pron* He, she, in that.  
 नदन् *ind* After that, afterwards  
 ननम् *s m* A son ननम् 1 *c sin* ननम् 2 *c sin*



चमत् *p p par* (of चम १ cl) Fearing, starting with dread.

चिराय *s m* *Sva* (inocular)

चिरायनृपोत्तरात्कृतात् *cp* of शैलम्

चिदम् *s m* A god.

चिदराजिता *s f* A goddess

चिपुर *s m* Name of a demon

चिपुत्र *s m* The three worlds of heaven, earth, and hell.

चिपाया *s f* Night, as consisting of three watches.

चिपु *7 c pl n* of चि *num* Three

च्यवन् *s m* Siva च्यवन् *6 c m*

चत् *m den pos* for चुम्

चत् *abl sin* of चुम्

चत्तयाकाचुम् *cp* of महीम्

चत्तरीपम् *cp* of चुम्

चत्तरीपम् *cp* of चुम्

चत्तरीपम् *cp* of चुम्

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चत्तरीपम् *cp* of चुम्

चत्तरीपम् *cp* of चुम्



- धनेश *s m* Lord of wealth धनेश 1 *c. sut.*  
 धनुस् *s m m.* A bow  
 धातु *s m.* A mineral, a fossil.  
 धातु *s m.* Brahmā, the creator धातु 6 *c. sin*  
 धामन् *s m.* A house, dwelling, abode धाम 2 *c. sin*  
 धारयन् *pres p par of धृ* 10 *cl.* Bear, carry, have, possess, support, sustain. धारयन् 1 *c. sin f* धारयेत् *par*  
 धाव *s f* A hard shower falling in large drops or hail.  
 धारिन् *agt* Holding, containing धारिन् 1 *c. pl m*  
 धार्तराष्ट्र *s m* A son of Dhritarashtra धार्तराष्ट्र 1 *c. pl*  
 धीर *adj.* Deep (as sound), grave.  
 धीरस् *s f* Refusal. धीरस् 2 *c. sin*  
 धुनन् *pres p of धृ* 5 *cl.* Shake धुनन् 1 *c. sin m*  
 धूत *p p (of धृ)* Shaken, agitated, fanned.  
 धूपोद्यानम् *cp of धूप*  
 धूप *s m.* Fragrant powder धूपे 3 *c. pl*  
 धूम *s m.* Smoke, vapour  
 धूम *p p (of धृ)* Held, worn, borne. धूम 2 *c. m*  
 धृष्टि *s m.* Firmness, inflexibility धृष्टि 5 *c. sin.*  
 धीर *p p of धाव* White, bright, silvered, shining  
 धीरावाङ्मन् *cp of धृष्टि* (Whose eye sees in brightness).  
 धारयन् 2 *pl. par of धृ* 10 *cl.* Thak.  
 धारयन् *pres par of धृ* 10 *cl.* Echo, reverberate.  
 धनि *s m* Sound, noise धनि 1 *c. sin.* धनिम् 2 *c. sin.* धनिम् 3 *c. pl.*  
 धनिम् *p p (of धृ)* Sounded, making a noise

न

न *ind* No, not, neither, nor न *implies an affirmative*

- नख *s m.* A nail, claw नखे 3 *c. sin.*  
 नखपट्ट *s m* A scratch, soreness (of feet) (from नख A nail, and पट्ट A mark).  
 नग *s m.* A mountain.  
 नगनदी *s f* Name of a river  
 नगेन्द्र *s m.* Chief of mountains, i.e. Kailāsa. नगेन्द्र 2 *c. sin.*  
 नखिरेण *ind.* Speedily, shortly  
 नदति and नदति *pres par of नद* 1 *cl.* Cry, utter a sound, sing  
 नदी *s f* A river नदी 1 *c. pl.*  
 ननु *ind.* Certainly, surely A particle of interrogation, How? what? ननु न Do (i) not? can (i) not?  
 नभस् *s m.* Sky, air The month Sravasth, the rains or the rainy season. नभस् 7 *c. sin.*  
 नमिह *p p (of नम)* Dowed, bent down. नमिह 1 *c. sin. m*  
 नम *adj.* Bent, bowed, crooked, curved, inclined. नम 1 *c. sin. m.* नम 1 *c. sin f*  
 नयन *s m.* The eye नयनम् 1 *c. sin.* नयने 3 *c. pl (for नयनयने)* Glances  
 नयनकलिल *s m.* A tear नयनकलिलम् 1 *c. sin.*  
 नयनकलिते 3 *c. pl*  
 नयनकलिलोत्प्लवङ्गावकाशम् *cp of निद्रान्*  
 नरसिंह *s m.* A king, a sovereign prince  
 नरसिंहपथ *s m* A royal road, forty cubits broad. नरसिंहपथे 7 *c. sin.*  
 नर्तयेत् *par par (of नृत्त)* Dance, (cause form)  
 नर्तित *p m* Made to dance. नर्तित 1 *c. sin. m.*  
 नलिम् *s m.* A lotus or water Lily नलिने 3 *c.*  
 नलिनी *s f* A lotus. नलिनी 6 *c. sin.*  
 नव *adj.* New, fresh.  
 नवम् *num pl. only.* Nine नव 1 *c.*  
 नवशक्तिभूम् *s m.* Nine (from नवशक्तिम्) The

new road, and Mr. Boring) was finished  
3 d. 1/2.

தமிழக அரசு

২৭৫২.২২. A. ১৯৫২.২২. ১৯৫২.২২. ১৯৫২.২২.

नं० १२३४ / The novel Mank, बरु० १८२३  
बरे ८८२३

नमः सह By name, called, namely

बसन्त १ म. १८८८ नवरा ३८८८

बत १ रु. ५०. A house or tobacco stall, the  
size of the wazir's, &c. बत ३० रु.

दि. ११/१२/२०२०

विमान २. ल. ब्रिस्टल एव, एप्लाइड, एड्स  
५८ विमानों ३६.५५.

विद्या &amp; म. The loachstone.

विधिपद *had p p* (जु दिव *Throw*, *with* वि)  
*Have placed or had.*

निर्देशक सं. ११, उत्तर, उत्तरांचल. निर्देशक  
१६. १६. १६.

figs & c. A plant, commonly called **Ujra**  
(*Durumcena acuturula*) — **UT 5 c. m.**

FIGURE 2. 30. The buttocks or posteriors as given  
by itself or as it is sometimes applied, the ex-  
tremities of the leg and knee.

निम्न २.५. Constant, conditional.

विष्णु ६/ ६०७, ६०८ विष्णु ७ ६.०८.

154 E. M. A. Vennart      154 E. M. A. Vennart

विनायक २ म. भार, सुन्द. विनायक १ म. भार

निर्वाह प्रत्येक वर्षी एक दिवस, एक दिवस  
निर्वाह प्रत्येक वर्षी एक दिवस, एक दिवस

14. p. 14  
विपुल अर्धे अर्धे अर्धे विपुल 14. p. 14

၆၃၄ in comp. like remodeling — ၆၃၄.၀၀၂  
 ၆၃၅ adj. Lively military ၆၃၅.၀၀၂

विश्व अक्ष. Drop  
विश्व  $p$   $p$ . (of वष and पि) Food, useful, com-

Real, personal.

निवासीय नृ. नृ. कन्द

निष्पन्न ६. ३. *[[[...]]]*, १९९७.

निर्णय ०३

निष्पन्न अर्थ- Free from pollution or material (ग्रहण)

[illegible][illegible]

विद्युत् चालकता का माप (conductivity)

निर्देशक पत्र पर पर नुं निम्न ६ ली. सेव, पोस्,  
मार्च निर्. ओ. निर्देशक १ स. जे. म.

निवेष्टक प (of मा डिप्लोमा, एंड रिट) Made,  
abstracted

निर्दिष्ट अर्धे ढोल के बजाते, दस्तार के छोर  
 वाले मर्दाने धूलतल को गाल से पोंछते।

विहारी २८. ५५. ५६

Vediyas moulana. दिनिमवार ६ अना.  
विजित १०८ मं विजेतार ३/४ एव अदि

Enter, with fit, Arrive at, obtain, enjoy  
 प्राप्तः अ. २ (अ. २२) प्राप्ति (अ. २२) प्राप्तः

विषय १. २. ३. ४. ५. ६. ७. ८. ९. १०. ११. १२. १३. १४. १५. १६. १७. १८. १९. २०. २१. २२. २३. २४. २५. २६. २७. २८. २९. ३०. ३१. ३२. ३३. ३४. ३५. ३६. ३७. ३८. ३९. ४०. ४१. ४२. ४३. ४४. ४५. ४६. ४७. ४८. ४९. ५०. ५१. ५२. ५३. ५४. ५५. ५६. ५७. ५८. ५९. ६०. ६१. ६२. ६३. ६४. ६५. ६६. ६७. ६८. ६९. ७०. ७१. ७२. ७३. ७४. ७५. ७६. ७७. ७८. ७९. ८०. ८१. ८२. ८३. ८४. ८५. ८६. ८७. ८८. ८९. ९०. ९१. ९२. ९३. ९४. ९५. ९६. ९७. ९८. ९९. १००.

विद्यार्थी अ. म. विद्यापीठ, विदर्भ

विद्यार्थी ००१ ॥ १००० ॥ विद्यार्थी १००० ॥

निर्देशक अ. म. अ. च. निर्देशक अ. म. अ. च.

विषय : प्र. (अ) एवं सी. एल. डि. स्कूल, पारधी,  
पुणे, महाराष्ट्र विषय : इ. ए. ए.

विषयानुसार प्रत्येक पृष्ठ पर 1 से 5 तक का अंक देना  
है।

निष्पत्ति अर्ज. प्रारम्भ, अन्त, उपरिस्थिति

विष्णुसहस्रनाम- १५ वीं के  
विष्णुसहस्रनाम प्रथम पद्य में श्री १ अक्षर वि

Trickling down, sitting around

विशदय ३ = १. १०००००, २. १०००००

Letter p p (of which I had, and for) Last, Good  
lasted turned up, deposited Letter

५ c *sm m* निहिहम् २ c *sm n* निहिहिः  
 ३ c *pl m*  
 निहाद *s m* Sound.  
 निहादिन् *adv* Sonnding, pealing निहादी  
 १ c *sm m*  
 नीचेयस्वम् *cp of निरिज्*  
 नीचेम् *ind* Down, downward, below, under  
 neath. Low, dwarfish.  
 नीह *s m n* A nest.  
 नीह् *p p (of ची)* Brought, conducted Reduced  
 Passed. नीहा १ c *pl m* नीहा १ c *sm f*  
 नीहा *ind. p p (of ची)* Having passed.  
 नीप *s m* The Kadamba tree. नीपम् २ c *sm*  
 The Kadamba flower when full blown is in-  
 vested with projecting anthers like the erect  
 bristles of a hedgehog In the mouth. The  
 blossoms are denoted.  
 नील *adj* Blue. नीलम् २ c *sm n*  
 नीलकण्ठ *s m* A peacock. नीलकण्ठ *mon sm*  
 नीली *s f* A peacock.  
 नीलीपनीधुविज्जिह्वितम् *cp of वाह*  
 मुदिह् *pres par of मुद* ६ c *Seed, drive, propel*  
 मूनम् *ind* Assuredly certainly Perhaps, pro-  
 bably  
 मू *s m* A man. मूयाम् ६ c *pl*  
 मू *s m* Dancing a dance. (There is a kind  
 of dance with violent and frantic gestu-  
 lations practised by the god Śiva and his  
 votaries. It is called Tāḍava, from the  
 inventor Tāḍa, one of Śiva's doorkeepers,  
 and an original teacher of the arts of dancing  
 and sumary)  
 मू *agt* A leader, a guide. मेवा ३ c *sm*  
 मय *s m* An eye.  
 मयि *s f* The belly, circumference, or outer  
 part of a wheel

नेय *ful p p (of ची)* To be brought. नेयम्  
 १ c *sm n*  
 नेयन्ति २ *ful par of ची* Bring reduce  
 नेदाय *adv* Scoreing, peculiar in the hot season  
 (May June), called निदाय —म् २ c *sm m*  
 नेष्ट *adv* Nightly, nocturnal. नेष्ट १ c *sm m*  
 नी ६ c *du. of चष्ट* I  
 मस *p p (of चष्ट)* Throw *with नि* Thrown,  
 placed, laid, leaning, resting मसाम् १ c  
*sm n* मस्ये १ c *sm n* मस्ये *ind p p*  
 Having placed.  
 म्वाह *s m* A placing setting, laying or de-  
 positing Impress, stamp, mark

प

पक्ष *p p ( irreg of चक्ष)* Ripe  
 पक्षिन् *s m* A bird. पक्षिणम् ६ c *pl*  
 पक्ष्मन् *s m* An eyelash. पक्ष्मणि ३ c *pl*  
 पद् *s m n* Mud  
 पङ्क्ति *s f* A line, row, series. पङ्क्तिम् २ c *sm*  
 पञ्चपाद *s m* Kāmadēva. पञ्चपाद १ c *sm*  
 पत्र *s m* A cage, an aviary  
 पट *s m n* Cloth. A veil or screen.  
 पटह *s m* A kettle-drum, a labor  
 पटहता *s f* The function, office, or name of a  
 drum. पटहताम् २ c *sm*  
 पटु *adj* Sensible, intellectual. Smart shrill  
 sharp, crackling पटुतर *compar* Fiercer  
 पटुकरौ *cp of पाणिनि*  
 पल्लवा *s f* A hawk (पल्लव *Vendito* स्त्री Woman  
 पल्लवि *pres par of पल* १ c *pl* Fall.  
 पति *s m* Lord, master  
 पतिह *p p (f पति)* Fallen, dropped, prostrate  
 पतिहम् २ c *sm m*. पतिहाम् २ c *sm f*  
 पतित्रे ३ c *pl n*  
 पथ *s m* A road पथे १ c *sm*

पाशुना *s f* Politeness पाशुनाम् 2 *c sin*  
 पात *s m* A fall, or falling पातेः 3 *c pl*  
 पतिन् *agt* Falling, falling पाति 2 *c sin m*  
 पातुम् *inf of पा* Drink.

पात्र *s n* A vessel, a receptacle of any kind.

पात्रीनुवेन् 1 *c sin m* Making an object.

पात्रेय *s n* Provender, provision for a journey

पात्रेयवत् *adj* Furnished with provisions for a journey पात्रेयवत् 1 *c pl m*

पाद *s m* A foot. A ray of light. पाद 1 *c*

*sin* पादे 7 *c sin* पादाम् 2 *c pl*

पादचार *s m* A going on foot. —देख 3 *c sin*

पादन्तास *s m* A dance, or measured step

पादन्तासङ्घितारत्नना *ep of वेदयाः*

पाप *s n* Sin. पापम् 2 *c sin*.

पापपत्र *s m* A dove, a pigeon.

पापक *s m* Fire पापकेन 3 *c sin*.

पाप्मे *s m* A mdo.

पाप्म *s m* A noose. *In compo with words signifying hair, Quantity; as, केशपाप्म Much, or flowing hair.*

पाप्मवि 2 *ful par of पा* Drink

पिगुन *adj* Vile, infamous. पिगुनम् 2 *c sin m*.

पीडयेत् *pot par of पीड* 11 *cl* Pam, distress, afflict.

पीयमान *pres p. p (of पा* Drink) Being drunk or sucked in. पीयमानः 1 *c sin m*.

पुं *s m* The masculine gender पुंवि 7 *c sin*.

पुंङ्गव *adj* Male, masculine (*from पुं s m*. A male, and मङ्गित United, associated, classed) पुंङ्गवः 1 *c sin m*.

पुट *s m* A cover, wrapper, the pod or capsule which envelopes young shoots पुटान् 2 *c pl*

पुष्ट *adj* Pure, holy, sacred. Delightful पुष्ट 1 *c sin m* पुष्टम् 2 *c sin m* *s n* A virtuous action पुष्टे 3 *c pl*

पुत्र *s m* A son.

पुनर् *ind* Again.

पुनर् *s m* A man or male पुनर् 6 *c pl*

पुनर् *ind* In front, before, over against.

पुनरात् *ind* Before, in presence Eastward

पुन *ind* Before, formerly

पुरी *s f* A city पुरीम् 2 *c sin*.

पुरे *ind* Before

पुलकि *adj* Bristling up with joy, enraptured delighted. पुलकिन् 2 *c sin m*.

पुलिन *s n* An island of alluvial formation or one from which the water has recently withdrawn, or a small island or bank left in the middle of a river.

पुलिननवनाम् *ep of the Gambhīrā river personified as a female.*

पुष्कर *s m* Water A kind of cloud. पुष्कर 1 *c pl* *s n* The head of a drum, or place where any unusual instrument is struck पुष्करे 7 *c pl*

पुष्करवक्त्र *s m* A watery cloud. पुष्करवक्त्रे 6 *c pl*

पुष्प *s n* A flower, a blossom. पुष्पे 3 *c pl*

पुष्पवेदीकृताना *ep of भवान्*

पुष्पहार *s m* A flower seller, a garland-maker पुष्पहारी *f*

पुष्टि *pres par of पुष्ट* 4 *cl* Nourish, maintain, keep up, retain.

पूरेता *s n* Fulness.

पूरेतापीरसाय 4 *c s m ep* Possessing the weight of abundance.

पूयेनाथ *pres p. pass (of पू* Fill) Being filled

पूरे *pronoms* Before, former पूरे *s n sin* used adverbially, Previously, already

पूरेतेलुचिन् *agt* Leaning forward, having the foremost part inclined —पूरे 1 *c sin m*.



freshed, revived, reanimated **वृद्धावस्था**  
 2 c sin f  
**प्रसाधन** p p (of वद *fresh, with* वा *and* प्रति)  
 Near, nigh, contiguous, close at hand.  
**प्रसाधन** 1 c sin m. **प्रसाधने** 2 c sin m  
**प्रत्युक्त** p p (of वच *with* प्रति) Replied. s n  
 A reply **प्रत्युक्ति** 1 c sin  
**प्रत्युक्त** p p (of वा *with* वद् *and* प्रति) Received,  
 met (as agreed). **प्रत्युक्ति** 1 c sin m  
**प्रथम** adj First, former, previous. Early  
**प्रथम** pres par of प्रथ 10 cl. Renewal.  
**प्रथित** p p (of प्रथ) Famous, renowned.  
**प्रथितप्रतिपक्षप्रमाणम्** ep of प्रथप्रमाणम्  
**प्रथ** agt Gung. **प्रथ** 1 c pl m.  
**प्रथमि** s n n. Reciprocal salutation by cir-  
 cumambulating a person or object, keeping  
 the right side towards them  
**प्रथमि** pres par of प्रथ 6 cl. Stew, with m,  
 G 10  
**प्रथ** s n A leap  
**प्रथ** s n War, battle  
**प्रथ** adj Violent, strong  
**प्रथप्रतिपक्षप्रमाणम्** 1 c sin m ep of प्रथम्  
**प्रथ** p p (of प्रथ *with* प्र) Awake  
**प्रथ** s n The place of receiving evidence,  
 or where an object is first perceived.  
**प्रथम्** 2 c sin  
**प्रथमि** pres par of प्रथ 1 cl. Deceive, with m  
 Come forth, appear, become visible. Be  
 at c, possess power  
**प्रथ** s f Exultance lustre. **प्रथम्** 2 c sin  
**प्रथ** p p (of वद *Repose, with* प्र) Careless,  
 negligent, remiss. **प्रथ** 1 c sin m.  
**प्रथ** adj. Chief p sec pal first  
**प्रथमि** p p (of वाच *with* प्र) A bad son. 3.  
**प्रथमि** 1 c sin m

**प्रथ** s n Going, march journey  
**प्रथमि**, **प्रथमि** pres par of प्रथ 2 cl. Go, with  
 m Proceed, advance.  
**प्रथ** s n A bad shoot.  
**प्रथ** s n A stream. **प्रथम्** 2 c sin.  
**प्रथित** p p (of वद *Stretch, with* प्र *and* प्र)  
 Outspread.  
**प्रथ** p p (of वद *Enter, with* प्र *प्रतिपक्ष*)  
 3 c pl m.  
**प्रथ** p p (of वृत् *with* प्र) Turned, directed  
 proceeding, diverging. Rendered by, em-  
 anating from. **प्रथ** 1 c pl m.  
**प्रथ** s f News, tidings. **प्रथम्** 2 c sin.  
**प्रथ** p p (of वृत् *with* प्र) Increased, augmented.  
**प्रथ** s n Entrance, admittance. **प्रथम्**  
 3 c sin.  
**प्रथ** s n Alienation, estranging, migration.  
**प्रथ** p p (of प्र *and* form) Alloyed, ex-  
 tinguished, quenched  
**प्रथ** p p (of वद *with* प्र) Clear, unalloyed.  
**प्रथ** 1 c sin m.  
**प्रथ** agt Gung forth, proceeding  
**प्रथमि** pres par of प्रथ 1 cl. Go, with m  
**प्रथ** s n A blossom, a flower  
**प्रथ** adj Producing, bearing offspring  
**प्रथ** 2 c sin m  
**प्रथ** agt Flowing, streaming forth. —ति  
 3 c pl m  
**प्रथ** p p (of वृत् *with* प्र) Born, produced, grown.  
**प्रथ** 2 c sin m  
**प्रथ** s n The land on the top of a mountain.  
**प्रथ** s n Departure  
**प्रथ** s f (of वृत् *with* प्र) Gone, departed, ut-  
 tered (on a journey &c) —प्रथ 2 c sin m.  
**प्रथ** p p (of वृत् *with* प्र) Struck, beat played  
 upon.





फुलपरिनिश्रवावाधूत तमस *cp of दयावैर*  
 फेन *s m* Froth, foam (compared to white  
 verb) फेने 3 c. *pl*

ब

बद्ध *p p (of बन्ध)* Bound tied, fixed, fastened.  
 बद्ध 1 c. *sin f*

बन्ध *s m* A knot

बन्धु *s m* A friend, kinsman, relation.

बल *s m* Power

बलि *s m* Sacrifice, oblation, religious offering  
 public worship The bundle of a thorn or  
 fly flapper Name of a celebrated Darya  
 king बलिन् 2 c. *sin* बलिवि 3 c. *pl*

बहु *adv m* used adverbially, Much. बहुम्  
*compar* Greater, more

बहुवार *ind* Abundantly

बाधेन *pot dim of बाध 1 cl* Torment, ravage  
 devastate

बाळ *adj* Young tender budding Tail. *s m*  
 A tail Illeg

बाळभार *s m* A weight of tail a large bushy tail

बाला *s f* A girl, or young woman. बालान्  
 2 c. *sin*. बाले 3 c. *sin*

बिभर्षि *pres par of भू 3 cl* Bear wear, ex  
 hibit

बुद्धि *s f* Thought, sentiment feeling

ब्रह्मवर्षे *s m* Name of a country

बुधा *pot par of भू 2 cl* Say

भ

भक्ति *s f* Service devotion, attachment. Wor  
 ship reverence भक्त 3 c. *sin*

भक्तिभेद *s m (from भक्ति)* Devotion and भेद  
 A distinguishing mark A coloured streak  
 the separating or distinguishing marks of

Vandhana devotion; certain streaks on the  
 forehead nose, cheeks, breast and arms  
 which denote a follower of Vishnu

भङ्ग *s m* Breaking, fracture भङ्गात् 1 c. *sin*

भङ्गी *s f* A bleeding

भवेते *pres dim of भव 1 cl* Obtain.

भवेत्तु *pot dim of भव 1 cl* Worship honour  
 with a visit

भय *s m* Fear dread, alarm fright भयान्  
 3 c. *sin*

भय *adv* Much escape

भर्तृ *s m* Lord, master Man's husband भर्तृ  
 3 c. *sin*

भव *s m* Birth.

भवानी *s f* The goddess Parvati or Durga in  
 her peaceful and amiable form. भवानी 3 c. *sin*

भवन् *honoriif pres* You, your honour wor  
 ship highness, &c. भवान् 1 c. *sin m*

भवन् 2 c. *sin m* भवति 3 c. *sin m*

भवि, भवेत्, भव *from भू 1 cl* Be become

भवन *s m* A house, dwelling भवनम् 1 c. *sin*

भविष्य *agt* About to be actually becoming or  
 disposed to be भविष्यात् 1 c. *sin m* भविष्य  
 2 c. *sin f*

भानु *s m* The sun. भानो 3 c. *sin*

भावेने *pot par of भू caus form* Feigned

भार *s m* A burden, weight load भार 1 c  
*sin* भारम् 3 c. *sin*

भाष *s m* State condition. The abstract idea  
 conveyed by any word; दूतात् *is therefore*  
*equivalent to* दूतात् *or* दूतात् Distance

भाविष्य *agt* Future what will be or what is  
 about to be भावी 1 c. *sin m* भावि 1 c. *sin m*

भास् *s f* Light glare splendour lustre

भास् 2 c. *sin* भास 3 c. *sin*

भित्ति *ind p p of भिद्* Break, burst



मदकृत *adj* Indulgent, unarticulate मदकृतम् 2 c *sin* n  
 मदिर *s f* Spirituous liquor, intoxicating drink मदिरम् 2 c *sin*  
 मदीय *adj* My मदीये 3 c *pl* n  
 मन्त्रोपादान् *cp of* मेवम् (Relating to my family)  
 मधु *s n* Honey Any exhilarating or intoxicating beverage, wine मधु 2 c *sin*. मधुन 6 c *sin*.  
 मधुकर *s m* Honey making, a bee.  
 मधुर *adj* Sweet. मधुरम् *n. adv* Sweetly मधुरत्वम् *cp of* मधिकात्  
 मध्य *s m n* Middle, midst, centre, waist. मध्ये 7 c *sin*. *adj* Central.  
 मम *s n* The heart, mind, affection. मम 1 or 2 c *sin*. ममहि 7 c *sin*.  
 ममोदर *adj* Pleasing, agreeable.  
 मन्द *s m* Slow, dull sluggish. Little. मन्दम् *n. used adverbially* Slowly, softly मन्दताम् *cp of* मन्दम् (Dull, slow, listless) मन्दमन्दम् *cp of* अहं मन्दान्ते *pres dtm normal verb (from मन्द)* Relax, linger, loiter  
 मन्दार *s m* One of the five trees of Swarga  
 मन्द *s m* A bass or low tone, such as the grumbling of clouds, &c  
 मन्दप *s m* Kamadeva, the god of love  
 मने *pres dtm of मन 4 cl* Think, imagine मने *verb suspect*  
 मन 6 c *sin of* चान्द *pres*. 1 मन 3 c *sin* मनि 7 c *sin*  
 मन *m* मनी *f* an *affix to form adjectives, in* plying, binds up of, composing of  
 मन् *s m* A peacock मन् 2 c *sin*.  
 मन्त्र *s m* An emerald  
 मन्त्रोपादान् *cp of* मन्त्रोपादान्

महत् *s m* Wind, air महति 3 c *pl* महान् 6 c *pl*  
 महिन *adj* Dirty, soiled.  
 महिनपवने *cp of* महिनपवने  
 महत् *adj* Great. Excellent, illustrious. महत् 2 c *sin*. महत् 7 c *pl* m  
 महाकाल *s m* A name or rather form of Shiva in his character of the destroying deity being then represented of a black colour, and of aspect more or less terrific. — ७८ 2 c *sin*.  
 महामन् *adj* Magnanimous. — १०१ 1 c *pl* m  
 महिम् *s m* Greatness. महिमा 1 c *sin*.  
 महिष *s m* A buffalo महिषा 1 c *pl*  
 मही *s f* The earth. महीम् 2 c *sin*.  
 मा *a particle of forbidding or dissuading, employed with the 3 pret. and usually covering the elision of the augment, No, not.*  
 माहत् *s m* An elephant.  
 माप *s m* Measure, space मापम् 2 c *sin*.  
 माप *or* मापे *and*. Only, solely, merely  
 माहरी *s f* Name of a large creeper (Gartiera racemosa)  
 मानसिचम् *sat p par of मन 10 cl* Honour, respect, worth. मानसिचम् 1 c *sin*. m.  
 मानसिचि 2 *sat*  
 मात *s m* The lake Manasa or Manasarovara in the Himalaya mountains. *adj* Menial.  
 मानिनी *s f* A woman, an object of respect. मानिनीम् 2 c *sin*.  
 माम् 2 c *sin of* चान्द *pres*. 1  
 मार्ग *s m* A road, way, path, passage मार्ग 1 c *sin*. मार्गम् 2 c *sin*.  
 मात *s m* Name of a country मातम् 2 c *sin*.  
 माटरी *s f* The great flowered jamune माटरी 6 c *pl*  
 माटरी *s f* A garland, a wreath. माटरी 1 c *pl*

मास *s m* A month मासान् 2 *c pl*  
 मित्र *s m* A friend मित्रम् 2 *c sm* मित्रे 1 *c sm*  
 मियुग *s m* A couple, pair, brace, scale and female  
 मिल्डि *p p* (of मिल्डि) Met, encountered.  
 मीन *s m* A fish.  
 मीलचित्ता *ind p p* (of मील *caus form*) Close  
 मुकुल *s m or n* An opening bud. मुकुले 3 *c pl*  
 मुक्त *p p* (of मुक्) Quitted, left, directed, released  
 from. Discharged, sent forth, vented, ex-  
 terred, dropped.  
 मुक्कमिन् *cp of नम*  
 मुक्करोपीदिहन् *cp of चमन्*  
 मुक्ता *s f* A pearl.  
 मुक्कमाल *s m* A string or multitude of pearls,  
 a pearly zone  
 मुक्कमालिः *cp of मलि*  
 मुक्कमाल *adv* Dug as a pearl — ल 1 *c pl m*  
 मुक्ति *s f* Beside, delivery of the soul from  
 the body, and release from further trans-  
 migrations. मुक्तिम् 3 *c sm*  
 मुख *s m* The face The mouth.  
 मुख (p of मुख) *adv* Lowly, beautiful  
 मुखमान *pres p p* (of मुख) Being left free  
 मुक्क *pres p p* of मुख *GD* Shed मुक्क  
 8 *c sm m* *cp of यत्* Of which (mountain).  
 मुनि *s m* A holy man  
 मुल *s m* A small drum, a labour  
 मुनि *s f* A handful मुनि 1 *c sm*  
 मुनिमुनि *ind* Again and again, repeatedly  
 मुनि *ind* Repeatedly again and again.  
 मुनि *s m n* An hour of 40 minutes. मुनि  
 2 *c sm*  
 मुद *p p* (of मुद) Confused bumbled, con-  
 founded मुदाम् 1 *c pl f*  
 मुनिता *s f* A musical ear — नाम् 2 *c s*

मुनि *s f* Figure, form, shape, image मुनि  
 3 *c sm*  
 मुनि *s m* The head मुनि 3 *c sm*  
 मुनि *s m* Root, base मुनि 7 *c sm*  
 मुनि *s m* A deer मुनि 6 *c pl*  
 मुनि *s f* A few-eyed woman मुनि  
 6 *c sm*  
 मुनि *s f* The edge or swell of a mountain.  
 मुनि 7 *c pl*  
 मुनि *s m* A cloud.  
 मुनि *s m* *cp of चमन्*  
 मुनि *adv* Black, dark coloured. मुनि 7 *c sm m*  
 मुनि *s f* Friendship, association, union, contact.  
 मुनि *s f* Maail, a name of Shiva, m's of  
 Rara (from मुनि her native place).  
 मुनि *s m* A knowing untying unbinding  
 Escape, release. Eternal happiness.  
 मुनि *adv* Frustrated, unsuccessful. मुनि 1 *c*  
*sm f* मुनिमुनि To frustrate, battle, dis-  
 appoint.  
 मुनि *2 f* *cp of मुख* *caus form* Came  
 or compelled to shed  
 मुनि *s m f* A discom. मुनि 6 *c sm*

व

व 1 *c sm m* of व Who, which  
 व *s m* A head of damaged. व 1 *c sm*  
 व *s m* A Yaksha chief.  
 व *s m* Effort, exertion.  
 व *ind* As.  
 व *rel* *pres* Who, which, what  
 व *(more usually व)*, but required by the  
 metre What though, although.  
 व *ind* If  
 व *s m* A man, a person for pressing

यन्त्रघण्टा *s m.* A chamber containing a machine for sprinkling water; a shower bath.

यन्त्रघण्टावृत्त *s m.* The state of a यन्त्रघण्टावृत्त

यमुना *s f* The Yamunā or Jamna river

यवाये *2 pres. atm. of याच* Ask, request, solicit.

यव *s m.* Barley यवाः *1 c. pl.*

यशस् *s m.* Glory, fame

यत्किं *7 c. sin. m. of यद्* Which यस्य *6 c.*

*sin. m.* यस्या *6 c. sin. f* यस्याम् *7 c. sin. f*

यति *s f* A column, pillar यतिः *1 c. sin*

या *1 c. sin. f of यद्* या *3 c. pl. f*

याचिष्य *p p of याच* Ask, solicit.

याज्ञा *s f* A request, petition.

यापय *pres p par of या* cause form, Cause to pass, spend. यापयन्तीम् *2 c. sin. f*

यान् *2 c. sin. f of यद्* Who, which.

याम *s m.* The eighth of a day, three hours.

याया *pol. par of या* *2 st. Ga.*

यावत् *ind.* As soon as, as long as. Until.

यावत् *2 fut. par of या* *Ga.*

यिषातु *agt.* Desirous of going यिषातोः *6 c. sin.*

युक्त *p p (of युज्)* Possessed, adorned. युक्तम् *2 c. sin. n.*

युवति *s f* A young woman.

युव *s n.* A swarm युवे *3 c. pl.*

युविष्य *s f* The great flowered jessamine

ये *1 c. pl. m. of यद्* Who, which. येन *3 c. sin. m.*

योनिम् *s f* A woman. योनिष्ठान् *6 c. pl.*

यौवन *s m.* A youthful prank, juvenile act.

२

रक्त *adj.* Red, crimson, orange scarlet. रक्तम् *2 c. sin. n. s m. Redden.*

रक्षा *s f* Preservation, protection, deliverance

रघु *s m.* Name of a sovereign of Ayodhyā, and great-grandfather of Rāmachandra.

रचना *s f* Formation. रचनाम् *2 c. sin*

रचिष्य *p p (of रच)* Arranged made, composed

Decorated, strung रचिष्यामि *2 c. pl. n.*

रचिष्यिष्यत *1 c. sin. m. ep of रीत्*

रजस् *s n.* Dust. The dust or pollen of a flower

रजसा *3 c. sin.*

युद्ध *s m. n.* Battle, war युधे *7 c. sin.*

यस्य *s n.* Pleasure, enjoyment. यो *3 c. pl.*

यति *s f* Pleasure enjoyment.

यतिष्यत् *ep of यत्* (Producing pleasurable emotions).

यज् *s m. n.* A gem, a jewel.

यज्ज्यायाचयिष्यतिभिः *ep of यादी.*

यजिदेव *s m.* Name of a king

रन्ध्र *s n.* A hole fissure, cavity chann.

रन्ध्र *s m.* Joy delight, eagerness.

रन्ध्र *s m.* A husband A lover, gallant.

रन्ध्र *pres p par of रन्ध्र* cause form, Enjoy

रन्ध्रम् *1 c. sin. m.*

रन्ध्रे *pres. atm. of रन्ध्र* *1 cl.* Sport play

रन्ध्र *adj.* Pleasing charming, delightful, agreeable

रन्ध्रानी *ep of रीले*

रन्ध्रे *s m.* The stream or current of a river

रन्ध्रे *s m.* The sun. रन्ध्रे *6 c. sin*

रन्ध्रे *s m.* Water Taste, flavour Tasting

रन्ध्रा *s f* A woman's girdle, a sort of chain worn round the loins.

रन्ध्रे *s m.* Colour, tint, dye

रन्ध्रानी *s f* A royal city, metropolis.

रन्ध्र *s m.* A king A Yaksha.

रन्ध्र *s m.* A man of the military tribe

रन्ध्रयन् *s m.* Kuvira, king of the Yakshas.

रन्ध्रयन् *s m.* A white goose with red legs and bill or more properly, perhaps, the flamingo.

रन्ध्रे *s m.* Domination, regal authority

लोचन *s m* An eye लोचने 2 *c dm* लोच-  
नायान् 3 *c dm* लोचने 3 *c pl*  
लोम *s m* A tree, the bark whereof is used in  
dyeing (*Symplocos racemosa*).  
लोभ *s m* An earnest desire, coveting, lust.  
लोभेन 3 *c sm* लोभात् 3 *c sm*  
लोल *adj* Rolling, tremulous, fickle, unsteady  
Devious wishing लोलः 1 *c sm m*  
लोलावाहिः *cp of* लोचने (Arch, leaning).

## ब

बम्बू *s m* A bamboo, or its shoot. Race, Soc,  
locage बंबू 7 *c sm*  
बः 6 *c pl of* पुष्पद्rom Thoa.  
बहुन् *inf of* वच 2 *cl* Speak, address.  
बद्ध *adj* Crooked, indirect, circuitous. Austere,  
cruel. बद्धः 1 *c sm m*  
बद्धाहि, बद्धाहि 2 *ful par of* बह Bear, sup-  
port, sustain; wear  
वचन *s m* Language, speech, word, accent  
वचन् *s m* A word. वचोभिः 3 *c pl*  
वचिन *p p of* वच Cheat, trick, defraud  
वहनि *s f* A temporary building or awning on  
the top of a palace, or a room or turret so  
situated. वहनी 7 *c sm*  
वत्सा *s f* A child, a term of endearment  
वत्से 8 *c sm*  
वदन *s m* The face. The mouth.  
वधू *s f* A woman, a young woman, one re-  
cently married वधूनाम् 6 *c pl*  
वधू *s m* A wood, forest, thicket.  
वनगज *s m* The wild elephant.  
वनचर *s m* A forester  
वनचरपुष्पकुपये *cp of* वसिन्  
वनद्विप *s m* The wild elephant  
वनाय *s m* The skirt of a forest. A grove

वनिता *s f* A woman A wife  
वना *ful p p of* यदि Frame, envelope वनीः  
3 *c pl m*  
वपु *s m* Body, form, figure वपु 1 *c sm*  
वपुः *s m* Body, form, figure वपु 1 *c sm*  
वपुषि 7 *c sm*  
वपः *s m* A rampart, a mud wall, earth taken  
from the ditch of a town, and raised as a  
wall or bulwark.  
वयस्त्रिधावलिङ्गनवरेपुलीकम् *cp of* नेपद्  
वयन् 1 *c pl of* वयन्द् 1  
वयम् *and* Rather, better, preferable  
वयम् *s m* A base वयम् 1 *c pl*  
वर्ग *s m* A class, tribe. वर्गम् 2 *c sm*  
वरो *s m* Colour, hue  
वसिन् *adj* Abiding, being वर्गी 1 *c sm m*  
वसन् *s m* A road, path. वसि 2 *c sm*  
वसिन् *p p of* वृष *case form* Bids to grow,  
reared, brought up. वसितः 1 *c sm m*  
वसे *s m* A year Vast.  
वसेभोगेन *cp of* ज्ञायेन  
वहे *s m* The tail of a peacock वहेन् 2 *c sm*  
वहेय 3 *c sm*  
वहेभार *s m* A peacock's train.  
वहिन् *s m* A peacock वहिः 1 *c pl*  
वलन *s m* A bracelet, an armlet. A bound-  
ary, circle वलनम् 1 or 2 *c sm*  
वलनकुलिशोद्भोषोविभोपम् *cp of* ताम्  
वलाका *s f* A small kind of crane वलाका  
1 or 2 *c pl*  
वलाहक *s m* A cloud वलाहकः 1 *c pl*  
वलीक *s m* A bullock, especially the large ac-  
cumulation of soil sometimes made by the  
white ant  
वल्गु *s m* Subjection, thrust in वल्गु 1 *c sm*  
वलिङ्ग *s m* Vainish, a certain divine agent

निनिन्द्य *adj* Abstaining from ceremonial rites

विनोद *s m* Amusement, diversion, pastime

विनोदा *l c pl*

विन्दु *s m* A drop विन्दू २ *c pl*

विन्ध्या *s m* The Vindhya range of mountains.

विन्यस्त *pres p par* (of चम् ४ *cl* Throw with वि and वि Adjut, ascertain, determine, settle विन्यस्तो *l c sin f*

विप्रबुध *p p* (of बुध with प्र and वि) Wakened, awake विप्रबुधा *l c sin f*

विप्रयुक्त *p p* (of युज् Join, with प्र and वि) Separated, disjointed, sundered, severed विप्रयुक्ता *l c sin m*

विप्रयोग *s m* Absence, separation, disjunction

विप्रयोगे *l c sin* विप्रयोगे ७ *c sin*

विफल *adj* Fruitless, useless

विफलोत्पला *cp* of चूलेमुनि (Flung in vain)

विभङ्गिन् *agf* Drooping fallen, dropt. विभङ्गिनि *c pl n*

विभ्रम *s m* Agitation perturbation, flurry Bladishment, grace, elegance विभ्रम *l c sin*

विभ्रमे ३ *c pl* विभ्रमाद्यान् ६ *c pl*

विमल *adj* Clean, pure, white Beautiful

विमलोत्पलप्रभा *cp* of देशा

विमान *s m* A palace विमाने ३ *c pl*

विमर्श *adj* Turning away, having the face averted averse declined deavoting for bearing withholding, restraining विमर्श *l c sin m*

विम्ब *s m. n* A reflected image, a disk (of the sun or moon) *s m* A curcubetaceous plant with red fruit

विमुञ्च *p p* (of मुञ्च with वि) Sewered, separated

विमोह *s m* Absence, separation. विमोहे *l c sin* विमोहेन ३ *c sin*

विपरिचय *p p* (of रच with वि) Made, contrived,

contracted rearranged, composed, written.

Worn used विपरिचयान् २ *c sin f* विपरिचयान् १ or २ *c sin n*

विपरिचयपदम् *cp* of मेघम्

विपरिचयवपुः *cp* of तम्

विस्त्र *s m* Separation parting, absence, especially the separation of lovers. विस्त्रा ६ *c sin* विस्त्रे ७ *c sin*

विस्त्रय *adj* Arising from, produced by absence

विस्त्रयापद *cp* of वेदात् (Impaired by absence).

विलम्ब *pres p par* of लम्ब *l c* with वि Sport

विलम्बापहाराभिलाषा *cp* of कीदृशताम्

विलम्बन *s m* Sport, play विलम्बान् ६ *c sin*

विलम्बिन *s m* Sporting

पिल्ल *s m* A fruit tree, commonly called Bēl

विषये *adj* Colourless. विषयेनलीकृतम् *l c sin. n* Having the gems nullied or tarnished.

विप्रति *pres p par* of प्रि ६ *cl* Enter, become joined or united to

विप्रद *adj* White, bright, clear, pellucid.

विशाल *adj* Great, eminent. विशाला *s f* The city of Oxyus विशालान् २ *c sin*

विज्ञेये *p p* (of ज्ञ् with वि) Withered, wasted, shrunk, slender Parted into many streamlets Comment in loc विज्ञेयान् ३ *c sin f*

विशेष *s m* A particular, a property or quality A particular spot any distinguished place विशेषान् २ *c pl* विशेषे ३ *c pl*

विश्रान्त *p p* (of श्रान् with वि) Rested reposed विश्रान्त *l c sin m*

विश्रान्त *s m* Rest repose

विशेषित *p p* (of श्रिष् Embrace, with वि) Covered, separated. विशेषितम् ६ *c sin m*

विषम *adj* Uneven, rough, rugged.

विषय *s m* Sphere, department, order, range reach. विषयान् २ *c sin* विषये ७ *c sin*



अपसित *p p* (of हो Destroy, with चय and वि)

Resolved, determined undertaken अपसितरा

1 *cl pl m* अपसितम् 1 *c sin. m.*

अपयेत *pot par* of पो 4 *cl* Destroy, with चय and वि Try endeavor, essay

अपय *p p* (of चय with वि) Driven away, dispelled

आकुल *adj* Confounded bewildered, perplexed, turned excited आकुलेन 3 *c sin. m.*

आकुला 1 *c sin. f*

आवाह 2 *pres. par* of वृ Tale, with चय and वि Utter, speak, address.

आपत् *s f* Calamity, death, decay

आपार *s m.* Occupation employment.

आलक्ष्य *pot atm* of लुप्ति 1 *cl* with चय and वि Hang down. Move slowly, delay

आलुम्पयति *pres par* of लुप्ति 6 *cl* with चय and वि Remove, take away

आस्य *s m.* Sky

आग *imp par* आग्रेयु *pot par* आग्रे *pres atm* of ग 1 *cl* Go

## अ

आक्षति 2 *ful par* of आक्ष Be able

आह *s f* Fear, terror, apprehension.

आहे *pres atm* of आक्ष 1 *cl* Fear, dread Think likely suspect.

आक्ष *s m.* The conch shell. One of Kaveśa's treasures.

आह *s m.* A hundred. आह 3 *c pl*

आह *s m.* Sound A word. आहारेण To be spoken aloud, = ॥ communicated orally

आहारेण *pres atm. a nominal verb, from आह* Sound

आह्वय *p p* (of आह्व) Call d

आह्वय *and* Satisfy gently

आह्वयम् *inf* आह्वये *pot par* of आह्व *caus form*, Extinguish ally

आह्व *s m.* Sava. आह्व 3 *c sin.*

आह्व *s m.* A bed. आह्व 5 *c sin* आह्व 7 *c sin*

आह्व *s f* A bed, a couch.

आह्व *s m.* A sort of reed or grass. An arrow

आह्व *s m.* Refuge, succour, aid. आह्व 1 *c sin. m.*

आह्व *s f* The season of autumn, the two months succeeding the rains.

आह्व *s m.* A fabulous animal, supposed to have eight legs, and to inhabit particularly the snowy mountains.

आह्वयम् *cp* of देहम्

आह्व *s m.* The moon. आह्व 7 *c sin.*

आह्व *and* Perpetually

आह्व *s m.* Young grass.

आह्वयति *cp* Having a weapon in the hand.

आह्वयति 1 *c pl*

आह्व *s f* A branch.

आह्व *p. p.* (of आह्व) Allayed, alluvated, pacified, calm.

आह्व *s f* Alluvation, assuagement, cessation, rest. आह्व 2 *c sin*

आह्वयेति *cp* (Her) eye moist, (her) disquietude allayed.

आह्व *s m.* A curse, malediction. आह्व 3 *c sin* आह्व 6 *c sin.*

आह्व *s m.* The chintala. आह्व 1 *c pl*

आह्व *adj* Made of horn, horny *a. m.* A bow = general. The bow of Vishṇu.

आह्वयति *s m.* Vishṇu आह्वयति 7 *c sin*

आह्व *s m.* A bowman. Vishṇu. आह्व 6 *c sin*

आह्वयति *s m. f* The silk cotton of *sesuvium* tree

शिखर *s. m.* The peak or summit of a mountain  
 लास. A piece of ruby or gem described as  
 of the colour of the ripe pomegranate seed.  
 शिखरिन् *s. m.* A mountain. शिखरिन् १ c. pl.  
 शिखा *s. f.* A lock of hair on the crown of the  
 head.  
 शिशिरकुण्डलवेष्टा १ c. pl. *m. m.* Vocal with the  
 soft and shrill cries of flocks of peacocks.  
 शिशिर *s. m.* A peacock. शिशिर १ c. pl.  
 शिखर *pres. p. par. of शिखि* २ c. Tinkle.  
 शिख *p. p. (of शि)* Pounded, wheeled.  
 शिखिल *adj.* Loose, drooping. — लम् २ c. *m. m.*  
 शिख *s. m.* The head. शिखा ३ c. *m.*  
 शिखर *s. m.* A kind of tree. In the neuter  
 gender, its blossom.  
 शिखर *s. f.* A flat stone, a slab. A rock.  
 शिखरेष्ट *s. m.* A rocky recess. शिखरे  
 श्वस्त ३ c. pl.  
 शिशिर *s. m. m.* The cold season, comprising two  
 months from the middle of January to that  
 of March. *adj.* Cool. शिशिरान् २ c. pl. *m.*  
 शीत *p. p. (of शि)* Cold, cool.  
 शीतल *adj.* Cold, cool.  
 शीत *p. p. (of शि)* Withered, here  
 शुभ *adj.* White.  
 शुक्रपात्र *s. m.* A peacock.  
 शुक् *s. f.* Sorrow, grief, regret.  
 शुभ *p. p. (of शु)* Pardoned, pure, clean.  
 शुभ *adj.* White.  
 शुभचिन्तनपुत्रोदाहृतोद्वेगान् *ep. of शुभान्*  
 शुभ *adj.* Dry.  
 शुभ *adj.* Desolate. शुभ १ c. *m. m.*  
 शुक्रिन् *s. m.* The trident-leaved, i. e. Śiva.  
 शृङ्ग *s. m.* A horn. The peak of a mountain.  
 शृङ्ग २ c. *m.* शृङ्ग १ c. *m.*  
 शृङ्ग *pres. p. par. of शृङ्गि* १ c. *m.* Hear

शेष *s. m.* Remains, lessening, rest, whatever  
 remains or is left. शेष २ c. *m.* शेष  
 ३ c. pl. *adj.* Left remaining.  
 शेषरत्नापात्र *ep. of शेष*  
 शिख *s. m.* A mountain, a mount.  
 शिखर *s. m.* Himalaya, king of mountains.  
 शोभा *s. f.* Splendour, lustre, beauty, comeli-  
 ness. शोभा २ c. *m.*  
 शोभित *adj.* Beautiful, graceful. शोभित १ c. *m. m.*  
 शोभ *s. m.* Asperity, sprinkling.  
 श्याम *adj.* Black or dark blue, sallow.  
 श्यामा *s. f.* A woman described as one who has  
 not borne children, also as of slender make,  
 or one from eight to sixteen, or one who  
 resembles in darkness of complexion the  
 blossom of the Priyangu or its stalk in shape.  
 Name of a plant commonly called Priyangu.  
 श्यामान् १ c. pl.  
 श्यामान् *pres. p. par. of शि* ३ c. *pl.* Hold, with  
 श्च *a particle implying, Faith* Fastid,  
 following श्यामान् १ c. pl. *m.*  
 शय *s. m.* Weariness, fatigue.  
 शय *s. m.* The ear.  
 शयान् *pres. p. par. of शय* ४ c. *pl.* Lay, rest,  
 repose. शयान् ३ c. pl. *m.*  
 शिख *p. p. (of शि)* Covered, overspread. शिख  
 १ c. pl. *m.*  
 शी *s. f.* Beauty. Lustre, brightness, splen-  
 dour. Prosperity, wealth. Fame, glory.  
 शी २ c. *m.*  
 शृङ्ग *and p. p. (of शृ)* Having heard.  
 शेष *s. f.* A line, a row. शेषोद्गृह्ण *hang up*  
 a line, forming a row. शेषोद्गृह्ण २ c. pl. *f.*  
 शोभित *s. f.* The lip, the bunch.  
 शोभ *s. m.* The ear. As organ of sense.  
 शोभ *s. m.* The ear. शोभोद्गृह्ण *ep. of शेषोद्गृह्ण*

शोषति, शोषति 2 *fut par of* शु Hear, listen.  
 छापनीय *fut p p (of छाप)* To be praised,  
 deserving of commendation, praiseworthy  
 छापनीयान् 2 *c sin f* छापना *pres p*  
*dtm* Praising, flattering, or congratulating  
 one's self, rejoicing छापना 1 *c sin m*

ब

बदध *s m.* A bee (*siz foot*)  
 बदधद्वय *adj* Strung with bees (*Cupid's bow*)

ब

ब contraction of बह With, having  
 संयोग *s m.* Intimate union, close contact.  
 बधोन्न *ind p p (of बुध caus form, with बन्)*  
 Having united.

बधाह्न *s m.* A rubbing of the persons, a kneed-  
 ing of the limbs (*shampooing?*) बधाह्ना  
 भान् 6 *c pl*

बंधिषा *ind p p (of बा Bind, with वि and*  
*बन्)* Having made

बन्ध *p p (of बन् with बन्)* Embraced  
 संरक्षति 3 *c pl f*

बंध *s m.* Obstacle, impediment.

बंधुज *adj.* Withered, dry, sore

बंध *s m.* Protection, refuge, succour बंध-  
 बाप 4 *a sin*

बंध *p p (of बन् with बन्)* Adhering, stick-  
 ing close to.

बंधेत् *pres p par of बुध 1 cl.* Go, with बन्  
 Glide, flow बंधेत् 6 *c sm f*

बंधन *s m.* Decoration, adorning, dressing

बंध *agt* Staying sojourning a sojourner

बंधन *p p (of बा Stand, with बन्)* Standing  
 stationary fixed, residing

बंधन *s m.* A collection, assemblage

बः 1 *c sin m of बह* He, she, it, that. *For*  
*the etymology see Grammar*

बन्ध *s m. in comp for बन्ध* A friend. बन्ध  
 2 *c sin*

बन्ध *s m.* A friend बन्ध 6 *c.* बन्धना 6 *c pl*

बन्ध *s f* A female friend बन्ध 2 *c sin*

बन्ध 6 *c sin* बन्धना 6 *c pl*

बन्ध *s m.* Name of a king, sovereign of  
 Ayodhya (*Oude*)

बन्धनपक्षगोपानपङ्क्ति *cp of* बन्ध

बन्ध *adj* Joyful, glad, exulting

बन्ध *s m.* The working of the mind, thought,  
 imagination, fancy बन्ध 3 *c pl*

बन्धित *pol pass of बिध* Throw, with बन्  
 Shorten, contract.

बन्ध *s m.* Meeting, union, interview, con-  
 fluence of rivers.

बन्ध *s m.* Song, singing and dancing

बन्ध *s m.* Friction, a chafing or rubbing to-  
 gether

बन्ध *adj* Having pictures. Vanegated,  
 painted of divers colours. बन्ध *cp of*  
 बन्ध

बन्ध *adj* Watery, having water

बन्धबन्ध *cp of* बन्ध

बन्धनपक्ष *cp of* बन्ध

बन्धनपक्ष *cp of* बन्ध

बन्ध *pres p par (of बन्ध 2 m.)* Being  
 Good, virtuous. बन्ध 1 *m. m.* बन्ध  
 6 *c pl m* बन्ध 7 *c sin m*

बन्ध *adj* Eternal, perpetual, constant.

बन्धन *s m.* Wind बन्धन 3 *c sin*

बन्ध *inf* Quickly, speedily, suddenly

बन्ध *adj* Finer hearted. बन्ध 1  
*c sin m.*

बन्ध *adj* Like, resembling बन्ध 2 *c sin m.*





१५. the region between the earth and the sun. *विश्व १८ pl.*  
 विहारः *s m.* White mustard.  
 विहारः *s m.* Red lead, minium  
 विष्णु *s f* A river. Name of a river. *विष्णु १८ sin. विष्णो ६८ sin.*  
 विष्णु *s f* The Sipta (a river at Ougess).  
 विहारे *३ pres. dim. of वेद* Serre resort to.  
 विभक्त *s m.* A separation of the hair on each side so as to leave a distinct line on the top of the head. *विभक्ते १८ sin.*  
 विभक्तिका *s f* A woman. *विभक्तिकाम् ६८ pl.*  
 विह *s m.* A plunge.  
 वृष्ण *adj* Very good, well.  
 वृष्ट *s m.* A good deed a kindness  
 वृत्त *s m.* Happiness, pleasure even comfort.  
 वृत्तम् *१ or ३८ sin. m. adj.* Comfortable grateful, soothing. *वृत्तम् ३८ pl. m.*  
 वृत्तम् *adj* of वृत्त १८ of Reader happy cheer  
 वृत्तम् *adj.* Agreeable to the touch or feelings.  
 वृत्तम् *३८ sin. m.*  
 वृत्तम् *adj.* Happy. *वृत्तम् ३८ sin. m.*  
 वृत्तम् *६८ sin. m.*  
 वृत्तम् *s m.* Good or a states course of life.  
 वृत्तम् *adj.* Very this connected. *वृत्तम् ३८ sin. m.*  
 वृत्तम् *ind.* Exceedingly  
 वृत्तम् *p p* (of वृत्त) Sleeping asleep.  
 वृत्तम् *adj.* Agreeable pleasing grateful (to the eye or ear) Beloved, liked. *वृत्तम् १८ sin. m.*  
 वृत्तम् *३८ sin. m. m.* *वृत्तम् ६८ sin. m.* *वृत्तम् ३८ pl. m.* *वृत्तम् m. m.*  
 वृत्तम् *adj.* Gratefully & lightly  
 वृत्तम् *s m.* One who knows himself beloved.  
 वृत्तम् *s m.* The state of enjoying one's self beloved very self-concent.

वृत्तम् *s m.* A good & de'y  
 वृत्तम् *s m.* Pleasure. Sexual intercourse  
 वृत्तम् *s m.* Indra, chief of the gods  
 वृत्तम् *adj.* Beautiful as the rainbow)  
 वृत्तम् *adj.* Fragrant, sweet-smelling. *वृत्तम् ३८ sin. m.* *वृत्तम् ६८ sin. m.* *वृत्तम् ३८ sin. m.* *वृत्तम् ३८ pl. m.* *वृत्तम् ३८ pl. m.* *s f* A fabulous cow the cow plenty grazing every wish.  
 वृत्तम् *adj.* Perfumed scented.  
 वृत्तम् *adj.* of वृत्तम्  
 वृत्तम् *s f* A youthful goddess. --वृत्तम् *१८ pl.*  
 वृत्तम् *adj.* Easy of access. *वृत्तम् १८ sin. f*  
 वृत्तम् *s m.* A thread. *वृत्तम् ६८ pl.*  
 वृत्तम् *s f* ३/4th part of वृत्त १८. Make known report, give information let discover reveal, disclose. *वृत्तम् pres. pass.*  
 वृत्तम् *s f* A needle. *वृत्तम् ३८ pl. m.*  
 Accented, graciously  
 वृत्तम् *s m.* A thread.  
 वृत्तम् *s m.* The sun. *वृत्तम् ३८ sin.*  
 वृत्तम् *s f* Creation. *वृत्तम् १८ sin.*  
 वृत्तम् *adj.* of वृत्त  
 वृत्तम् *s f* ३/4th part of वृत्त १८. Set on wait upon, honour pay homage.  
 वृत्तम् *s m.* An army  
 वृत्तम् *adj.* "narrative" term of वृत्तम्  
 वृत्तम् *३८ pl. m.*  
 वृत्तम् *s m.* Stairs, steps a staircase  
 वृत्तम् *s m.* The state condition, or state of a staircase. *वृत्तम् ३८ sin.*  
 वृत्तम् *s f* Lightning. *वृत्तम् ३८ sin.*  
 वृत्तम् *s m.* A common power. The sole or angle (of a beam).  
 वृत्तम् *s m.* A common power. --वृत्तम् *६८ sin.*

शीम्य *adj* Handsome, pleasing, mild, gentle, amiable, generally in the vocative case  
 मोहादे *s n* Friendship मोहादे ५ *c sin*  
 स्कन्द *s m* Skanda or Kartikeya, son of Siva, and military deity of the Hindus स्कन्द २ *c*  
 दण्ड *s m* The trunk of a tree  
 स्तब्ध *p p* (of स्तब्ध) Stumbling, tripping, dashing स्तब्धशुभ्रम् *n sin* used adverbially Tripping beautifully  
 स्तन *s m* The female breast or bosom स्तन १ *c sin* छातान् ३ *c du*  
 स्तनपथिपथिभूम् *cp* of स्तन  
 स्तनित *p p* (of स्तन) Sounding loud, noisy  
*s n* The rattling of thunder, the grumbling of thunder clouds. Thunder The purling or murmuring of a rippling stream  
 स्तम्भ *s m* The stem of a tree  
 स्तम्भित *p p* (of स्तम्भ) Stopped (as a hemorrhage), suppressed  
 स्तम्भितान्तेरीय *cp* of स्तम्भ understood  
 स्तम्भ *s m* A cluster of blossoms  
 स्थिति *p p* (of स्थि) Steady, fixed, gratified (eye)  
 स्थितपथम् *cp* of स्थि  
 सुखि *s f* Praise सुखि १ *c sin*  
 शोभ *ade* A rule, slightly शोभना १ *c sin* f Slightly bending (forwards)  
 स्त्री *s f* A woman, or female स्त्री १ *c pl*  
 स्त्री ६ *c pl*  
 स्रज *s m* A place, side, or spot A chamber स्रजानि २ *c pl*  
 स्रजश्रित्ती *s f* Base of a shrub (Hiliscus mutabilis) स्रजश्रित्ती २ *c sin*  
 स्रज *s f* Dry oil, or oil स्रज २ *c pl*  
 स्रजःपत्र *s f* A body of the soil & fur, a digged

स्थाप्य *ful p p* of स्था Stand, stop, stay  
 स्थाप्य २ *c* Thou must halt  
 स्थान *s n* A place स्थानात् ५ *c sin* स्थाने ७ *c sin* स्थाने ७ *c pl*  
 स्थापित *p p* (of स्था *caus form*) Fixed, appointed स्थापित ६ *c sin m*  
 स्थापित *opt* Staying, tarrying, waiting  
 स्थित *p p* of स्था Standing, stationed, steady  
 Obedient स्थितः १ *c sin* स्थितः १ *c pl m*  
 स्थिता *int p p* (of स्था) Having stood, stayed, or halted.  
 स्थिर *adj* Permanent, durable  
 स्थूल *adj* Great, big, large, huge, bulky  
 स्थूलमध्यमन *cp* of स्थूलमध्यमन  
 स्नानम् *imp jar* of स्ना Bath, *caus form*  
 स्नान *s n* Bathing, washing, ablution.  
 स्निग्ध *p p* (of स्निग्ध Be smooth) Smooth, glossy; oily, moist Cool Thick, dense. Pleasing, agreeable Sweet, harmonious. स्निग्धः ३ *c pl m n*  
 स्निग्धमयीस्तेयम् *cp* of स्निग्ध  
 स्निग्धमापातम् *cp* of स्निग्धमापातम् *cp for* *cp m* allotted by grammar, and required by the metre (स्निग्ध, मापा, मद्यु).  
 स्निग्धमापातम् *cp* of स्निग्ध  
 स्निग्धमयीस्तेयम् *cp* of स्निग्ध  
 स्नेह *s m* Affection. Oshara. स्नेहान् २ *c pl*  
 स्नेहान् *opt* Beating throbbing, tremulous स्नेहान् १ *c sin n*  
 स्नेह *s m* Touch, contact  
 स्नेह *p p* (of स्नेह) Touched, moved, filled स्नेहः १ *c pl m* स्नेहः १ *c sin m*  
 स्नेह *s m* C, &c.  
 स्नेहःपत्र *cp* of स्नेहः  
 स्नेह *opt* Darning  
 स्नेह *p p* (of स्नेह) Opened, expanded





हृत् *agt in comp* Taking away removing, who  
or what makes rid dance हृत् 2 c *sin m*  
हृत *p p* (of हृ) Taken, brought. हृतम् 2 c *sin m*  
हृत्वा *and p p* of हृ Having taken, laying hold.  
हृदय *s m* Heart, mind. हृदयम् 2 c *sin m*  
हृदयनिहितारम्भम् *cp* of संयोगम्  
हृत् *p p* (of हृ) Pleased. हृत् 1 c *pl m*

हृदयित *adj* Rejoiced at heart हृदयितो 2 c *ds*  
हेतु *s m* Cause, reason, motive, sake, means,  
origin. हेतोः 6 c *sin* For the sake, on ac-  
count of.  
हेतुम् *s m* Gold  
हेतु *adj* Golden हेतुः 3 c *pl m m*  
हो *s f* Shame.

## ADDITIONS

प्रसूय *s m* Morning प्रसूयेतु 7 c *pl*  
मुसल *adj* Lusty मुसल 1 c *sin m*  
यत्र *and* Where  
वास *s m* A dwelling A rooming place.  
वास *s m* A day वासपति 1 c *pl*  
वासाय *adj* Belonging to, commanded by वासाय  
Varasa or Lodra. वासनीयम् 6 c *pl f*  
वास्व *s m* Clothes, raiment. वास्व 2 c *sin*

वाससि 7 c *sin*  
वासित *p p* (of वास) Perfumed, accented  
वासितम् 2 c *sin m*  
वासयति 2 *for* par of वा 2 cl Blow  
वाहयेत् *pot* par of वह Carry, cause *f m*,  
Continue, prosecute  
वाज *adj* Outer  
वाजोपायस्त्रिपदाहर्षितस्त्रिपदाहर्षितोपायः *cp* of बह्वर्ष

## CORRECTIONS

Page 63, for *प्रसूय* read *प्रसूय*  
112, उपनिहितारम्भ उपनिहितारम्भ  
113, कर्णेन . कर्णेन  
120, वज्र वज्र

The metre in which the Megha Duta is written is called Mandakrāntī, referring probably to the slow and stately movement of the measure. It is a variety of the order termed Atyashtī, which, as a class, denotes a stanza of four equal lines, each containing seventeen syllables, variously divided and disposed. In the Mandakrāntī species, each line consists of a Dīlongma, a Dactyl, a Tribrach, two Antribacchus, and two long syllables, or a spondee, as

— — — — —  
 कश्चित् कान्ताविहगुरुषा स्वाधिकार्यमहः  
 Kascut kanta-viraha-gurubā swadhikārya mahah,

and a caesura or pause occurs after the fourth, tenth, and seventeenth syllables—

शपेनात्तं<sup>१</sup> गमितमहिमा<sup>१</sup> वर्षभोग्येन भर्तुः  
 Śapēnāntaṁ gamita mahimā varṣa bhogyena bhartuḥ.

The following verse from the Śrīra bodha defines and exemplifies the Mandakrāntī stanza —

मन्दाक्रान्ता तदनु नियतं वदयतामेति चाला  
 Mandakrāntī, tad anu nīyatam vadyatām eti cālā.